

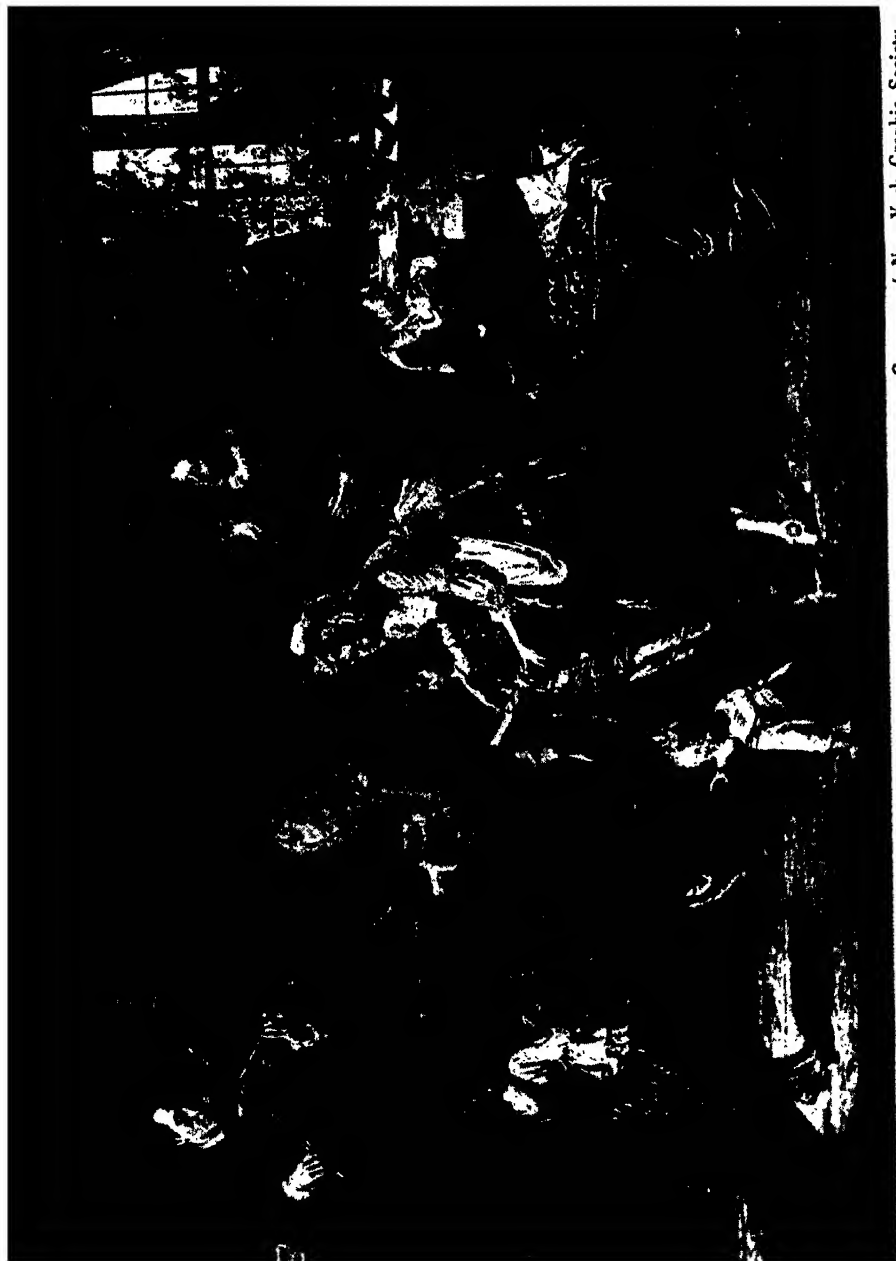
UNIVERSAL
LIBRARY



109 386

UNIVERSAL
LIBRARY

**FAMOUS COMPOSERS
FOR YOUNG PEOPLE**



Courtesy of New York Graphic Society

Morning Devotions at the Home of J. Sebastian Bach

Famous Composers

FOR YOUNG PEOPLE

Gladys Burch
John Wolcott



DODD, MEAD & COMPANY
New York

COPYRIGHT, 1939. BY DODD, MEAD & COMPANY, INC.

This book is fully protected by copyright and nothing that appears in it may be reprinted or reproduced in any manner, either wholly or in part, for any use whatever, without special written permission of the copyright owners.

This book was first published under
the title: "A Child's Book of Famous
Composers."

PRINTED IN THE UNITED STATES OF AMERICA

•

TO
PRISCILLA

•

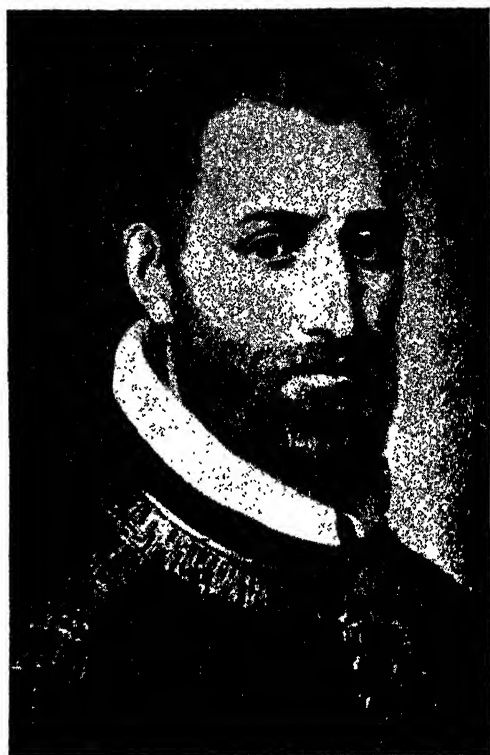
P R O N U N C I A T I O N

Bach (bahkh)	Handel (<i>han</i> -dl)
Beethoven (<i>bay</i> -tow-ven)	Haydn (<i>high</i> -dn)
Brahms (brahmss)	Liszt (list)
Chopin (sho-pang*) * (without the sound of "g")	MacDowell (English)
Debussy (duh-hü *-see) * (while you keep your mouth rounded as if to pronounce "boo" try to say "bee" instead)	Mendelssohn (<i>men</i> -dl-sohn)
Foster (English)	Mozart (<i>moh</i> -tsart)
Grieg (greeg)	Palestrina (<i>pah</i> -les- <i>tree</i> -nah)
Gluck (glook) (to rhyme with "look")	Schubert (<i>shoo</i> -bert)
	Schumann (<i>shoo</i> -mahn)
	Tchaikovsky (chie *- <i>koff</i> -skee) * (to rhyme with "pie")
	Verdi (<i>vair</i> -dee)
	Wagner (<i>vahg</i> -ner)

CONTENTS

I.	PALESTRINA— <i>Giovanni Pierluigi, Prince of Music</i>	3
II.	BACH— <i>Father of Modern Music</i>	11
III.	HANDEL— <i>Composer of the "Messiah"</i>	21
IV.	GLUCK— <i>Father of Modern Opera</i>	29
V.	HAYDN— <i>Father of the Symphony</i>	35
VI.	MOZART— <i>The Wonder Child</i>	45
VII.	BEETHOVEN— <i>The Giant Musician</i>	55
VIII.	SCHUBERT— <i>The Great Song Writer</i>	65
IX.	MENDELSSOHN— <i>Child of Fortune</i>	73
X.	CHOPIN— <i>Poet of the Piano</i>	81
XI.	SCHUMANN— <i>Romantic Composer</i>	89
XII.	LISZT— <i>Wizard of the Keyboard</i>	97
XIII.	WAGNER— <i>Founder of Music-Drama</i>	105
XIV.	VERDI— <i>Master of Italian Opera</i>	115
XV.	FOSTER— <i>America's Folk-Song Writer</i>	123
XVI.	BRAHMS— <i>Thinker in Music</i>	131
XVII.	TCHAIKOVSKY— <i>Disciple of Sorrow</i>	139
XVIII.	GRIEG— <i>Norwegian Chopin</i>	149
XIX.	MACDOWELL— <i>Tone Poet of Nature</i>	157
XX.	DEBUSSY— <i>Painter in Harmony</i>	167
	GLOSSARY	173
	INDEX	181

PALESTRINA



PALESTRINA

GIOVANNI PIERLUIGI, *Prince of Music*

BORN ABOUT 1525—DIED 1594

NOT SO MANY YEARS after Columbus discovered America, there was born in a little town in Italy, in about the year 1525, a boy by the name of Giovanni Pierluigi.

The town was called Palestrina and today that name stands for beautiful church music all over the world, because that little boy became a great musician and is now known by the name of his birth-place instead of his own.

This is how it came to be. The little boy, who was called Gianetto, lived a stone's throw from the Cathedral of St. Agapit. As he romped and played in the neighborhood of the church, bells rang out, and singing voices mingled with the cries of little Gianetto and his friends in the street. He loved the singing, and above all, he loved the faint ringing of bells that sounded through the twenty miles from Rome.

As soon as he was old enough, Gianetto was permitted to sing in the boys' choir at the Cathedral. Then one day the bishop of Palestrina was made arch-priest of the great church of Santa Maria Maggiore in Rome. "Come!" he said to Gianetto, "I shall take you with me to a world of music, singing and bells. I shall take you to the choir school at Santa Maria Maggiore."

"To Rome! To Rome!" kept ringing through the little boy's mind as he rushed home to get his parents' consent.

Both his father and mother realized that their son had a gift for music. They knew that he would receive a fine education in the boys' choir at Santa Maria Maggiore, so they gave him their blessing. Off he went to Rome—to the city of ringing bells! How many times he had stood on a hill, listening, and humming to himself as the bells rang out.

For several years he studied at the Santa Maria Maggiore choir school. In return for singing in the church services, he was clothed, fed and educated. He sang, played the organ, composed music of his own, and when he was a bit older, taught the younger choir boys.

Then, imagine his delight! He was made director of the choir of St. Agapit in his own little town of Palestrina. Here he played the organ on feast days, helped in the choir, and taught the junior boys singing. The bishop of Palestrina was the first one to see any of Gianetto's compositions, and he was very much impressed with the young man's talent. Seven years later, when this same bishop was made Pope Julius III, he sent for the young musician and made him

master of the Julian choir, which belonged to the Cathedral of St. Peter's in Rome.

This was a wonderful thing to happen to Palestrina. To show his gratitude to Pope Julius, Palestrina presented him with a collection of masses, or musical services for the church. The collection was called *Masses for Julius*. This was the first music of Palestrina's to be printed. As a result of this tribute, Pope Julius made him a member of the Papal Choir, which was a very great honor.

Soon after this, Pope Julius died, and he was followed by Pope Marcellus II, who was a fine and noble man.

For many years the church music of Italy had been influenced by the type of music brought down from the Netherlands and France. At this time, music known as counterpoint was developed. This type of composition became the basis of church music. A composer took one melody as a foundation, then used several other melodies with it. An evil tendency crept into this style of composition. Each composer tried to make his melodies more elaborate until finally the main themes became buried in the composition.

One day Pope Marcellus II called the members of the Papal Choir to him. This was most unusual. He told them that the music of the church had lost its meaning.

"Sing, with modulated voices," he said.

"Sing, so that everything can be heard and understood properly."

Palestrina was greatly impressed with these words. He never for-

got them. To this day when we hear Palestrina's music, we are moved by its clearness and simplicity.

Soon after this Marcellus died. To honor his memory, and to carry out the Pope's ideas, Palestrina wrote his best known mass—*Missa Papae Marcelli*. It is regarded as the greatest musical composition of the 16th century.

Palestrina was always connected with some great church choir. At one time he was musical director of St. John Lateran, and later he returned to Santa Maria Maggiore as head of the choir where he had been a choir boy twenty-four years before. In the meantime he spent a considerable portion of each year in the service of Cardinal Ippolito d'Este, who owned a famous villa at Tivoli.

Later he was made musical director of a new school for the church in Rome, and the last years of his life he was director of the Julian Choir of St. Peter's. During this time, he composed considerable church music, such as hymns, masses, and motets which are short religious compositions for several voices, usually unaccompanied, and generally based on a text from the Bible. The most famous of these includes *Settings from the Song of Solomon*. He also composed many madrigals, which are songs for at least two voices, and take their name from a type of lyrical or singing poetry, usually sung without instrumental accompaniment.

In 1592, a group of fourteen musicians presented Palestrina with a collection of church music. In a letter they compared him to "an ocean of knowledge," and other composers to "rivers

whose life is bound up with the sea, into which they shed their tribute.”

Palestrina died February 2, 1594, while he was at work on the finishing touches of his seventh book of masses. He was buried in St. Peter's. On his coffin these words were engraved: *Musicae Princeps*, which means Prince of Music. Thus he remains the greatest master in the strict school of polyphonic or many voiced music.

In the little town of Palestrina there now stands a simple statue of the composer. The inscription reads: *A Giovanni Pierluigi, Principe della Musica.*

BACH



JOHANN SEBASTIAN BACH

The Father of Modern Music

BORN 1685—DIED 1750

FOR MANY, MANY YEARS the Bach family had been famous for its music. In all parts of the beautiful German province of Thuringia lived uncles, aunts, cousins, brothers and sisters who sang, played the organ, the flute or the fiddle. Into this World of Music, on the 21st day of March, 1685, in the town of Eisenach, Johann Sebastian Bach, one of the greatest musicians who ever lived, was born.

As soon as little Sebastian was old enough, his father taught him to play the violin. The older members of the family were delighted with the music that he made on his tiny instrument.

“We shall have another Bach Musician,” Sebastian’s father exclaimed.

The happiest moment of the whole year came when the Bach family met for a musical festival. What a jolly time they all had! First

of all they sang a beautiful song together. Then followed singing contests which especially delighted Sebastian and the other children. The festival lasted for several days. When the reunion was over, and the last carriage rolled away, Sebastian was already saying to himself:

“There will be another one next year.”

When he was only ten years old, both his father and mother died. This was very sad for little Sebastian, but his brother Johann Christoph, who was an organist, took him into his home at Ohrdruf. There he went to school at the Lyceum nearby where he studied Latin, Greek, singing and arithmetic. At the same time he took lessons from his brother on a small keyboard instrument somewhat like our piano, which was called a clavier.

Sebastian soon learned all that his brother could teach him. He begged for more difficult music.

“You must not go too fast,” his brother would say to him. “Learn a little, well.”

Finally one day Johann Christoph brought home a large book of printed church music. Sebastian could scarcely contain himself. He peeked over his brother’s shoulder as Johann Christoph leafed through the many pages of wonderful music.

“Do let me try some,” begged Sebastian.

“It is much too difficult,” exclaimed the brother. “It is your bedtime, go at once!”

Sebastian started to obey, but just as he was mounting the stairs to his room, he noticed where his brother put the precious music.

He hurried to his room and waited. Soon the whole household was asleep. He crept back to the top of the stairs. All was quiet. Down the stairs he tip-toed, scarcely breathing as he stepped. Fortunately Johann Christoph and his family slept soundly. The night was bright with moonlight. There, through a latticed door of a cupboard, Sebastian could see the wonderful book! Cautiously he stuck one finger through the opening. By bending the book up tightly he managed to slip it out through the bars. His heart nearly stopped beating. He clutched the book tightly to him, and started back up the stairway. Although he was careful, each step seemed to ring out in the clear cold air.

At last he reached his own room. He could read the wonderful notes of music by the moonlight. This was surely fortunate, because little Sebastian had neither lamp nor candle of his own. He sat down as close to the window as possible, and began to copy the music into a notebook. Without stopping, although his hands were numb from the cold, he worked on until he could no longer tell one note from another.

Back he tip-toed with the book. Cautiously he slid it back into the cupboard. Once more he fumbled his way back up to his room. There he fell asleep with the copybook under his pillow.

For the next six months, whenever the moon was bright enough, he worked away like a beaver. Many days Johann Christoph scolded Sebastian for being sleepy. He merely nodded, and kept his secret. Finally the whole book was copied!

when Johann Christoph left the house to play at a church service. Sebastian rushed down to the clavier with his copybook. What joy to be able to play and hear the music that he had copied. He played on and on—as long as he dared. The next day he played until he heard his brother's step. On the third day when Johann Christoph was again called away to the church, Sebastian lost himself completely in his playing. He didn't hear his brother's approaching footsteps. The door opened, and there stood Johann Christoph!

"What does this mean? Where did you get that music?" He strode across the room, and snatched up the notebook.

"So you stole the music? It will do you no good."

"Give it back to me," begged Sebastian.

"Not until you are ready for it," and with that, Sebastian's older brother strode out of the room with the copybook under his arm.

Not long after this, Sebastian walked two hundred miles to Lüneburg where he was admitted to St. Michael's school. He sang in the choir to pay for his board and schooling. After he was too old to sing in the boys' choir, he played the violin. Then the great moment came when he was permitted to study the organ.

Organ music seemed the most wonderful thing in the world to Sebastian. Many times he traveled hundreds of miles on foot, with his violin tucked under his arm, to hear the great organist Reinken play at Hamburg.

When he was eighteen years old, the Duke of Weimar invited him

to play the violin at his court—then, while he was visiting relatives, he was made organist at a new church at Arnstadt. Soon after he took that position, he received permission to travel to Lübeck to hear a great organist whose name was Buxtehude. He was supposed to have stayed four weeks, but he stayed three months, learning everything he possibly could from that great master.

All this time he was composing music. When an opportunity came to move to Mülhausen, not far from Arnstadt, he went because the people of that parish promised him more time in which to compose. With him he took his young wife, Maria Barbara Bach. From there he returned to Weimar as court organist and chamber musician.

His fame as an organist and composer traveled all over Germany. One day he was called to the court of King Ferdinand Augustus to compete in a harpsichord contest with a famous French musician by the name of Marchand. When the day came for the contest, and all the great ladies and gentlemen of the court were waiting for the concert to begin, a court attendant announced that Marchand had fled in fright. Bach sat down at the harpsichord, which is a form of clavier, and improvised, that is, made up music as he played, with such skill that he was pronounced the greatest living musician.

While at this court, Prince Leopold of Anhalt-Cöthen promised Bach more time to compose if he would come to his court as organist and violinist. So once more he moved with his wife and children. Not long after this, Bach decided to visit the organist Reinken, who by this time was a very old man.

When Bach arrived in Hamburg he played the organ several times for the famous organist, whereupon Reinken exclaimed,

“I thought this art was dead, but I perceived that it still lives in you.”

During one of Bach's many journeys, Maria Bach had suddenly died. He became very lonely, and later married a young woman who was one of his pupils. Her name was Anna Magdalena. Today we still play the little pieces that Bach wrote down in her notebook.

For many years Johann Sebastian Bach was choir master at St. Thomas's school in Leipzig. He taught, played the organ and worked very hard to support his large family. Bach had twenty children. Some of them became famous musicians, but none ever wrote as wonderful music as Johann Sebastian, the greatest of them all.

Bach was recognized as a great organist and was loved as a fine teacher. But it was not until a hundred years later that the world began to pay honor to his music. Today, Johann Sebastian Bach is known as the Father of our Modern Music. There is one very interesting reason for this. Bach was a scientist as well as a musician, and he started a system of tuning which entirely changed the possibilities of keyboard music. One of his most famous works was composed to show the results of his new system of tuning. He called it *The Well-Tempered Clavier*, known today as *The Well-Tempered Clavichord*. It is divided into two parts, each part consisting of twenty-four preludes or introductions, and twenty-four fugues, one in each of the major and minor keys, to prove the usefulness of his invention. A

fugue contains several melodies which chase one another, forming a definite pattern. He changed the tones, or units of sound, on the keyboard so that any scale might be played upon the same instrument. When we play our scales on the piano today, we take them for granted, as we do our A-B-C's, but truthfully, we owe a great debt of gratitude to Johann Sebastian Bach for developing this workable means of expressing music on the keyboard.

Bach died at Leipzig on July 28, 1750, but his *Well-Tempered Clavichord*, his *Six Brandenburg Concertos*, or concert pieces, his *Passions according to St. John and St. Matthew*, the *B Minor Mass*, the chorales—all church music, and his last work of all, *The Art of Fugue*, will keep the name Bach alive for ever.

HANDEL



GEORGE FREDERIC HANDEL

Composer of the "Messiah"

BORN 1685—DIED 1759

GEORGE FREDERIC HANDEL was born at Halle in Saxony, Germany, on the 23rd of February, 1685. Not a hundred miles away in the town of Eisenach, a month later, Johann Sebastian Bach was born. Both became famous musicians, and yet they never met.

Young Handel was the son of a barber surgeon. At that time, barbers not only cut their patrons' hair, but performed minor operations, such as tooth pulling, for instance. The elder Handel was determined that his son should follow a higher profession. He decided, in fact, that George Frederic Handel should become a lawyer.

He was sorely disappointed when his son showed an interest in music. He felt music should be enjoyed, but not followed as a profession, and forbade George Frederic to study it.

Before he was seven, however, he is said to have smuggled a

clavichord up to the attic. The clavichord is somewhat like our piano, but much smaller. There he sat by the hour, practicing away with feverish delight.

A little later his father was about to go to the court of Saxe-Weissenfels on business.

"Do let me go," begged George Frederic.

"No. The journey is too long," declared his father.

George Frederic was determined to go, and when the carriage drove away, he trotted along behind it as fast as his legs would carry him. By the time his father discovered him, there was nothing to do but take the child along with him.

This proved to be an important trip, because he so impressed the organist with his playing that he was permitted to play the end of the church service. Imagine the amazement of the court at the sight of so small a boy playing the great church organ!

"Who is that boy?" asked the Duke.

When he discovered who it was, he called George Frederic and his father to him at once.

"Your son must study music," he told the father. "He has real talent."

When they returned to Halle, George Frederic's father permitted him to study with a famous organist by the name of Wilhelm Zachau. He studied the organ, the violin, clavichord, and composition. At the same time, his father insisted that he prepare for the law.

Three years later when he played at the court of Berlin they called him "The Wonder Child."

Soon after this his father died, and Handel began to support both himself and his mother. He became church organist at Halle, and later he went to Hamburg, where he worked very hard, and composed his first operas, which are dramas, or plays, set to music for voices and instruments, to be given with scenery and acting.

More than anything else he wanted to study in Italy. When Handel made up his mind to do a thing it was as good as done. Thus when he was twenty-one he managed to go to Italy. There he met many famous and important people. He studied the Italian way of composing operas, and wrote many operas himself which made him a famous man.

At the same time he met several Englishmen who invited him to visit their country. He soon accepted their invitation, and was very warmly received in London.

Back again in Germany he was appointed capellmeister, or musical director, to the Elector of Hanover.

Handel by this time had done too much traveling, and had met too many interesting people, to settle down in a small community. Once again he visited England, and this time he stayed so long that the Elector of Hanover was very angry with him.

It so happened that about this time Queen Anne of England died, and this same Elector of Hanover became King George I of England.

This was very awkward for Handel, who had decided to make England his home, but once again he let nothing stand in his way.

For some time King George was very provoked with Handel and would not forgive him. Their friendship is said to have been restored in this way. During a water festival on the river Thames, a barge with an orchestra playing lovely music followed the barge of the King. He was delighted with the music and asked that it be repeated. When he found that this music was written especially for him by Handel, he immediately forgave the composer and granted him a pension.

This music is now known as Handel's *Water Music*.

For the rest of his life, Handel remained in England. He wrote many operas and became manager of the King's Theatre Opera Company. Later a famous Italian opera composer by the name of Bononcini came to England. He and Handel became rivals, and for a time the Italian composer was more in favor with the public. Then once again Handel gained favor. Nothing ever completely discouraged him. His great determination and strength carried him forward.

After many years, the Italian style of opera, which Handel followed, became unpopular in England, and he was forced to turn to other forms of composition. Then, a man of fifty-five, poor in health, and with many worries, he set out on a new career!

From then on he devoted most of his time to the writing of oratorios, which are choral works usually of a religious nature, and take their name from the fact that they were first sung in the oratory or chapel of a church.

Handel is now remembered mostly for his oratorios, and the greatest of them is called *Messiah*.

This famous composition is like a sermon which is sung instead of spoken. The words of it are taken from the text of the Holy Bible. It was first performed in Dublin on the 13th of April, 1742. From that day to this Handel's *Messiah* has been sung the world over—particularly at Christmas time.

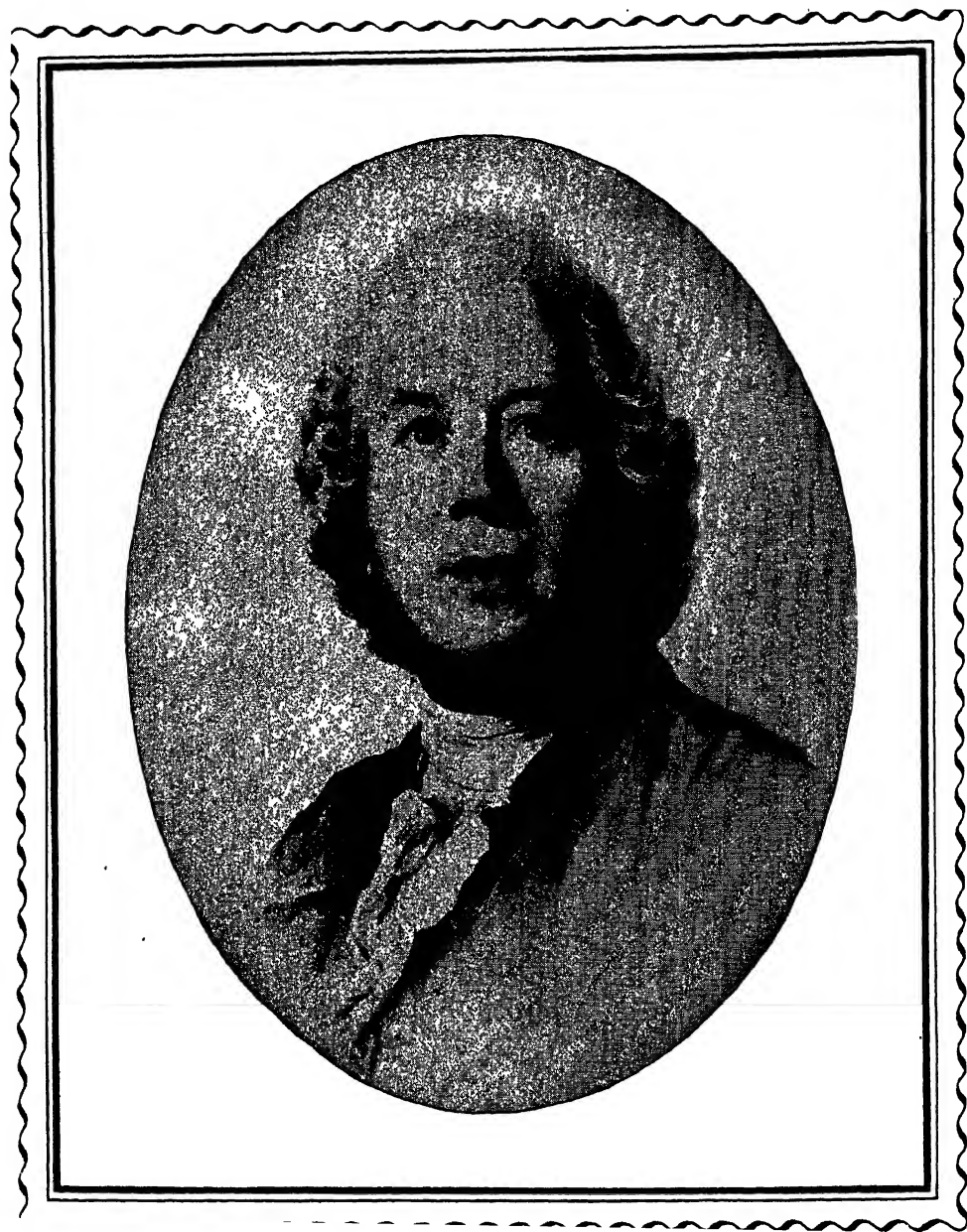
Thereafter, Handel continued to write oratorios. As he grew older his sight failed, but he continued to compose music, to play the organ, and to give concerts. He died on April 14, 1759 and was buried at Westminster Abbey.

We now remember George Frederic Handel as a master of the oratorio and especially because he wrote the famous *Messiah*.

•

GLUCK

•



CHRISTOPH WILLIBALD GLUCK

Father of Modern Opera

BORN 1714—DIED 1787

CHRISTOPH WILLIBALD GLUCK, who has come to be known as the father of modern opera, was born on July 2, 1714 at Erasbach in a section of Germany near the city of Nuremburg. He practically lived in the forests where his father was a game keeper, and he felt as much at home with the birds, brooks and trees, as most boys and girls do with their brothers and sisters.

When Gluck was but a child of three, his father became forester for a Bohemian prince. Many little boys of that time were carefully educated and trained in some particular direction, but young Gluck was permitted to live from one day to the next without any thought of the future.

He went to the public schools and later to a Jesuit school, where he became interested in music.

Later, after his father had become head forester to the Bohemian nobleman, Prince Lobkowitz, at Eisenberg, Gluck, a young man of eighteen, attended the University of Prague. There he studied the violin and violoncello, as well as keyboard instruments, and he also sang in the choirs.

Soon after this, he began to earn his own living by singing, and playing in various churches and orchestras. When he was twenty-two, he went to Vienna, which was then considered the center of all things musical. There he became chamber musician or private musician to a member of the Lobkowitz family, for whom his father was employed as a forester.

At that time many wealthy families had their own musicians, or group of musicians, to furnish entertainment in their homes, and almost every musician was supported by some wealthy patron, and Gluck was fortunate indeed to become connected with the famous Lobkowitz family.

Through this family he met Prince Melzi of Milan, who took Gluck back to Italy to play in his home.

In Italy he met a famous teacher by the name of Sammartini, who gave him some of his most valuable training in composition. All this time he was hearing many Italian operas, which impressed him greatly. At the age of twenty-seven he wrote his first opera, *Artaserse*. It was produced at Milan on December 26, 1741 with great success. Within a short time he wrote seven others, and was soon a well-known composer.

Later he visited England with Prince Lobkowitz. On the way he had the opportunity of hearing French opera in Paris. Little did he know that some of his most important operas would be given for the first time in Paris, many years later. Today, in fact, we sometimes consider him a French composer because we think of Gluck and Paris together.

In London, some of his own works were given, but most important of all, he met the famous composer Handel, who was then sixty years of age. Handel thought that Gluck was a poor writer of counterpoint, which is the art of adding one or more melodies to a given melody, so that they sound well together. At the same time, Handel was kind to the younger man. The two gave concerts together, and Gluck learned a great deal from the English audiences.

After this, Gluck traveled for many years all over Europe, giving concerts and producing operas. He particularly pleased the Royal Family in Vienna when he wrote an opera for the Empress Maria Theresa's birthday. He also taught the young princess, who later became Marie Antoinette of France.

Gluck was always dissatisfied with the opera as it was then sung, for in those days a composer was obliged to write for a particular solo singer. The subject was not important, but the songs had to suit the individual singer who happened to be popular at the time. The operas, as a result, had very little meaning either in story or music. Gluck believed that the music for an opera should fit into the story, or in other words, help tell the story to the audience. Gradually, he was

able to carry out these ideas, and at the age of forty-eight, when he wrote *Orpheus and Eurydice*, he did indeed write as he believed. The music suited the story in his opera instead of a particular singer's voice and, after this, all the great operas which we connect with his name were written in this way.

One in particular had a dramatic beginning. At this time there was great rivalry in Paris between Gluck and an Italian composer by the name of Piccinni. Both were challenged to use the same subject in an opera, and the public was to judge which was the better composer. All Paris was excited, just as we are at any kind of contest today. Gluck's opera *Iphigenia in Tauris* was acclaimed far above Piccinni's work on the same subject, because his music told the story simply and truthfully.

Gluck died in Vienna on November 15, 1787. He wrote many, many operas of which *Alceste*, *Armide*, *Iphigenia in Aulis*, *Iphigenia in Tauris* and *Orpheus and Eurydice* will keep his name alive. Each of these operas is based upon a famous Greek story, and in each one the music increases the meaning of the story. Today the name Gluck stands for simplicity and truth in opera.

HAYDN



FRANZ JOSEPH HAYDN

Father of the Symphony

BORN 1732—DIED 1809

A CHILD BY THE NAME of Franz Joseph Haydn was born on March 31, 1732 in the small village of Rohrau, in lower Austria. In that same year George Washington was born. George Washington is called "The Father of his Country"; Franz Joseph Haydn, whom we now know as Joseph Haydn, is called the "Father of the Symphony."

Little Franz Joseph, who was known as Sepperl when he was a child, was the second-born of a large family. His father was a wheelwright, and little Sepperl spent most of his time playing about among the wheels and carriages of his father's workshop.

When he was but a tiny boy he made himself a little violin of wood which he played upon with another stick of wood. Neither his father nor mother had a musical education, but they loved music, and many a wonderful evening they had together, with the father playing

the harp by ear, the mother singing, and little Sepperl keeping time on his wooden violin.

One day, a cousin who owned a music school in a neighboring town called Hainburg, heard little Joseph singing and keeping time to the music. He was amazed, and offered to take the boy home with him. Little Sepperl was delighted. Although he seemed very young to leave his home, his mother finally consented.

Off young Joseph went into the world as a boy of six! At Hainburg he learned to sing, play the harpsichord and violin. He didn't always have enough to eat, nor was his cousin's home the most pleasant place to live. But in spite of this he learned a great deal.

An amusing story is told of him, which shows that he had an active mind, and could learn quickly.

One day the boys in Joseph's school were to take part in a parade. At the last minute, the drummer fell ill. How could they march without a drummer! The school master called Joseph to him.

"Do you think that you can play the drum, young fellow?"

"I have never tried, sir," whispered Joseph.

"Here—this is the way," said his cousin. "Now, mind you keep good time."

When the little fellow stood up in line to start the march, he was too tiny to reach the huge drum, and they finally hit upon the idea of strapping the drum on the back of a hunchback fellow in the orchestra. Can you picture little Joseph, keeping perfect time as he marched along behind this mountain of a drum?

After Joseph had studied music for two years, a famous organist by the name of George Reutter visited Hainburg. He came to find new singers for the choir of St. Stephen's Cathedral in Vienna, where he was organist. He chose little Joseph because he could stand up and sing a tune through like a man.

Soon little Joseph found himself singing in the great choir at St. Stephen's Cathedral in Vienna. He worked very hard and learned to play several instruments. At the same time he began to compose music, but Reutter, the organist, did not encourage him in this, because he wished Joseph to remain a choir boy.

During this time, he played many pranks upon the other boys in the choir school. After all, he was only a little boy, although he had learned so much in his short years. When he grew older, his place in the choir was taken by his younger brother Michael. Then one day Joseph snipped the end off one of the boys wigs—or at any rate, did something to displease the stern Reutter, and young Haydn was dismissed from the school.

At the age of seventeen he was thrust out upon the streets of Vienna to make his own living! After many difficult days, a kind friend gave him a loan of money which made it possible for Joseph to rent an attic where he could study. Gradually he found some pupils, and most fortunate of all, a very famous musician happened to live in the same house. His name was Porpora. He became interested in Haydn, and offered to teach him in return for certain household services.

Sometime after this, he was invited to take charge of the music at the house of a nobleman at Weinzierl, near Vienna. This was the beginning of a career which he followed the greater part of his life. In Europe at this time, there were many wealthy patrons of music, men who loved music and supported private orchestras in their own homes. The Esterházy family had one of the most famous of these orchestras, and when Haydn was twenty-nine years old, he was invited to be assistant musical director for Paul Anton Esterházy at Eisenstadt. By the time he was thirty-four years old he had become the director and soon after, Nicolas Esterházy, who was the head of the family at that time, built a wonderful new castle at Esterház.

Haydn was employed by this family the rest of his life. While other musicians, including Gluck and Handel, were traveling into various parts of Europe, Haydn was daily composing music for his employer. Sometimes it would be an opera for a birthday party; another time a string quartet, a composition for four stringed instruments; a sonata, an instrumental composition, divided into three or four movements; or even a whole symphony for special occasions in the beautiful Esterházy theatre.

It was Haydn, in fact, who developed the form of music known as the symphony. When we go to a symphony concert today, or listen to a symphony being played over the radio, it is hard to realize that not so many years ago there was no such musical form. A symphony is an orchestral composition consisting of from three to five move-

ments, or parts. Each movement develops its own theme, but usually the first and last movements are somewhat alike in pattern.

Symphonies are very closely connected with the orchestra and, here again, Haydn played an important part, by experimenting or trying out various effects with the violins, flutes, horns and other instruments. It was he who developed the string choir, the backbone of the orchestra. From that, he formed other choirs of instruments, or in other words, groups of instruments of the same type playing the various parts in harmony, just as singing choirs do. From these various instruments Haydn created one great whole—the orchestra, to play the symphony!

One of his symphonies is called the *Farewell Symphony* because of an amusing story. Each year the musicians became eager to leave Esterházy and get back to their families in Vienna. The Prince lingered in the country much too long to please them. Finally Haydn wrote a symphony in which, during the last movement, the musicians, one by one picked up their instruments, blew out their own candles, and slipped from the room. Finally there were only two violins left, and the Prince said,

“We may as well go too.”

Each year the Esterházy orchestra became more famous, and Haydn even took it to Vienna several times. Upon one of these trips he engaged the young Mozart to play at a concert with his orchestra. They became very close friends, as each admired the other's music.

Haydn's music was now being published in various large cities.

He was urged to visit both Naples and London, but only after his employer had died in 1790, did he consider any of these invitations. The next year he went to London under contract to a music manager by the name of Salomon. He was entertained like a prince in London society. Many parties were given for him, and he was honored with the degree of Doctor of Music at Oxford University. Several concerts of his music were given at the time that he received his degree, and one of his symphonies was known thereafter as the *Oxford Symphony*. One of the famous symphonies which he composed in London is called *Surprise Symphony*, because he suddenly put a loud chord in a low quiet movement—as he said, “To make the ladies jump.”

When he returned to Vienna, a young composer by the name of Beethoven became his pupil. Haydn was then sixty years old, and a famous man with many interests. He undoubtedly didn't have enough patience to hold a pupil of Beethoven's nature. At any rate, they soon parted.

Once again he went to London where he gave another series of concerts for Salomon and was much impressed by Handel's music.

Back in Vienna, he wrote his two famous oratorios. The better known of these choral works is called *The Creation*. It is based upon the text of the creation in the Bible. The other is called *The Seasons*. These were the crowning achievements of his old age. By this time he was known as “Papa” Haydn, and was loved by all who knew him. He died in Vienna on May 31st, 1809.

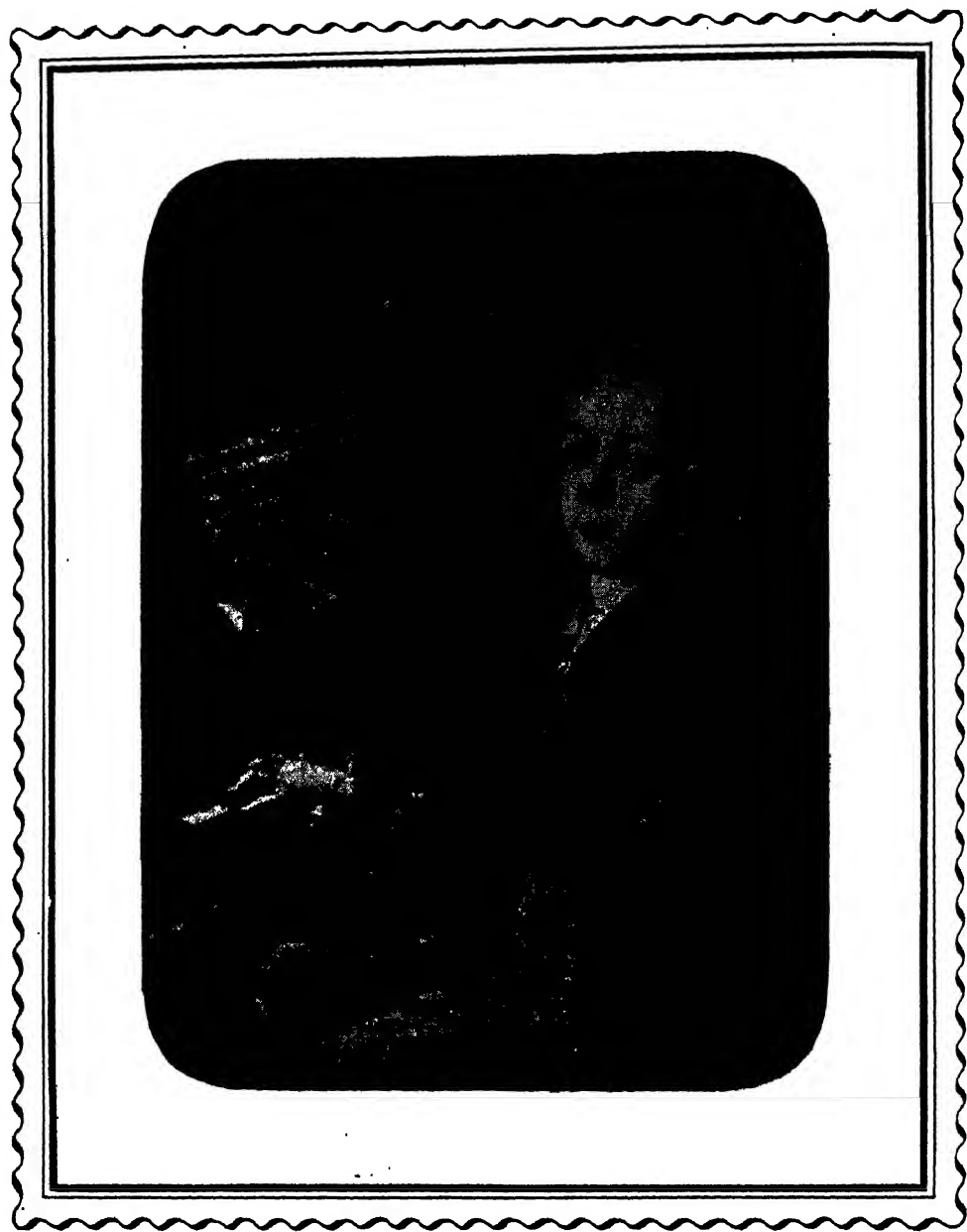
We now think of Haydn as the father of the symphony, because

he developed the form that has been accepted by later composers. He had the great advantage of working with his own orchestra for many years. He therefore could not only write music, but try it out and experiment with the use of various instruments in order to get the results which he wished. His own happy nature has been preserved in the music which he created, and whenever it is played, the world becomes a little happier.

•

MOZART

•



WOLFGANG AMADEUS MOZART

"The Wonder Child"

BORN 1756—DIED 1791

IN THE BEAUTIFUL Austrian town of Salzburg on January 27, 1756 the world's greatest musical genius was born. His name was Wolfgang Amadeus Mozart. At an age when other little boys and girls are learning their A-B-C's, little Wolfgang was reading notes of music and making up tunes of his own.

Leopold Mozart, his father, was a violinist in the Archbishop of Salzburg's band and published a famous treatise on violin playing the year that Wolfgang was born. His mother was not a musician, but she was a gay and fun-loving woman who made the lives of her children, Wolfgang and Marianne, very happy.

When Marianne, whom they called Nannerl, began taking harpsichord lessons, her little brother, who was four or five years younger, hovered about when she practiced. One day when he was but three

years old, he climbed up to the keyboard and played her pieces himself! At four his father began to give him lessons, and before little Wolfgang was five, he had composed pieces of his own.

One evening Leopold Mozart brought some musician friends home with him. Wolfgang rushed up to his father with a concerto that he had just completed. The musicians were amused at such an idea, but when they looked at the music they stared at the boy in amazement.

"Splendid, son," said Leopold, "but it is too difficult to play."

"That is why it is called a concerto," he said, "one must practice it until one can do it. Look! This is how it goes."

With this, he sat down and tried to show them how it should sound.

A little later his father and two other musicians were playing trios, or pieces for three instruments. Wolfgang begged to be allowed to play second violin on a tiny instrument which had been given to him.

"Don't ask to do silly things," said his father, "you have never studied the violin."

Wolfgang said: "One does not need to have learned, to play the second violin."

Still his father refused until one of the musicians, who saw the tears in the little boy's eyes, said to Leopold, "Let him play along with me."

"Very well, but play so softly that you are not heard, or you must go away at once."

Little Wolfgang played so perfectly that the kind musician soon

stopped playing, and the child finished the six trios with the other musicians! Tears came into his father's eyes. This was genius! His son could play the violin, and nobody had ever taught him.

More and more Leopold realized that young Wolfgang was blessed with a gift. Soon Wolfgang and his sister were playing in concerts, and they were known as the "Wonder Children." Marianne never possessed any marked talent, but Wolfgang was indeed a wonder child, with his moon-like face and keen blue eyes. With all his genius for composing and playing music, he was in no way spoiled. He remained a gay, laughing young boy, who would rush up to his parents or sister and ask, "Do you love me? Do you really love me?"

Practicing music was a game to him. Living was a game to him. Everything was laughter and fun—and we can now feel that spirit bubbling forth from his music.

When Nannerl was eleven years old, and Wolfgang only six, Leopold Mozart set out with his family on a concert tour to let the world hear his children play. First, they visited Munich. Then on they went to Vienna, where the children's playing made a great impression upon the court. Dressed in very pretty clothes of the period, both children played on the clavier. Then little Wolfgang played the violin, performed with orchestras, played the clavier with the keyboard covered with a cloth, and improvised, that is, composed as he went along on both the clavier and the organ. Everywhere they went, the ladies gave the children presents and kissed and hugged Wolfgang. He was indeed a Wonder Child!

Goethe, the great German poet, when he was fourteen years old, heard Mozart at one of these concerts in Frankfort. Years later he described how the young musician looked with his powdered wig and sword.

From Frankfort they went on to other German cities, then on to Brussels. From Brussels they went to Paris, where some of the young boy's sonatas were actually published.

On to London they went, where even greater triumphs awaited them. One evening for four hours the children played for the King and Queen of England. Wolfgang played on the King's organ, and then he accompanied the Queen in a song.

While they were in London, Leopold was ill for some time. During this period Wolfgang took singing lessons and began to compose symphonies! He met many generous musicians, including Johann Christian Bach, the youngest son of the great Johann Sebastian Bach, known as the English Bach because he spent nearly twenty years of his life in London, composing, teaching and giving concerts.

After many interesting experiences on the way home, the Mozart family returned to Salzburg when Wolfgang was ten years old. He started to study composition in earnest. His mind was filled with the great music which he had heard, and his own compositions often showed the influence of one or another composer. Each of his pieces, however, bore the stamp of his own genius. No matter how they may have started, the finished music was Mozart's.

Leopold later decided that Wolfgang must go to Italy. So when

he was fourteen years old, off they went again. Once more his concerts were greeted with astonishment in the large Italian cities.

While in Rome, they heard the famous *Miserere*, a psalm of mercy, by the composer, Allegri, sung in the Sistine Chapel during Holy Week. This music was owned by the Papal Choir and it was guarded very closely. Only members of the Choir were permitted to have copies. Young Mozart loved the music. He sat with bowed head as the beautiful sounds sang about him. When the service was over he walked home, sat down, and copied the music perfectly from memory!

His father and his friends were afraid that the Pope might punish him. Instead, he was so impressed with the young boy's unheard-of feat that he bestowed upon him The Order of the Golden Spur.

While in Italy he was commissioned to write an opera, which was a great success. After the first performance, one of the older musicians said, "This boy will cause us all to be forgotten."

For the next six or seven years young Mozart stayed in Salzburg. Here both he and his father were in the employ of the Archbishop. Wolfgang was never very happy as concert-master to this Prince-bishop. The life was dull and irksome to him. All this time, however, he was writing a great deal of music.

When he was twenty-one years old he once more set out for Paris. This time the Bishop would not permit Leopold to leave Salzburg. Wolfgang's mother went with him instead. On the way they stopped in various cities and towns, where Mozart gave concerts. When they

arrived in Paris, they found the city in a great state of conflict over the merits of French and Italian music. This time young Mozart was not received with the enthusiasm of his earlier visit. He was no longer a child and he could find no chance for a hearing of his compositions. In the midst of his disappointments his mother became ill and died. Completely discouraged, he left Paris, never to return.

Back in Salzburg, he was made court-organist. But he was always unhappy in the service of the Archbishop. And when he was commissioned to write an opera for a carnival in Munich, he was happy indeed at the prospect! This opera was called *Idomeneo* and was a great success.

Soon after this, he could no longer endure being in the employ of the Archbishop of Salzburg. Much against his father's advice, he contrived to have himself dismissed.

He then wrote another successful opera. Filled with hope at this good fortune, he married a young woman by the name of Constanze Weber, and settled in Vienna. They were very happy together, but Mozart never attained a regular position in Vienna. There was a great deal of jealousy among the musicians of the time, who did everything to keep him from receiving material recognition from the Emperor. Haydn was the one musician who was his understanding friend. Mozart learned to write string quartets from him. Six of Mozart's quartets were dedicated to Haydn. This master once told Leopold Mozart that he considered his son the greatest composer he had ever known.

Some time later, Mozart met an Italian by the name of Lorenzo

da Ponte, who was a famous dramatist. They became friends, and da Ponte wrote the story for Mozart's opera, *The Marriage of Figaro*. Vienna greeted its performance with wild enthusiasm. Still, the city did nothing to give Mozart a regular means of supporting his family. The people of Prague invited him to give the first performance of his great opera *Don Giovanni* in their city. The story of this opera was also written by Lorenzo da Ponte, and the work was given with great success at Prague in October of the year 1767.

The next years were filled with sickness and money worries, but in spite of these Mozart composed his three best symphonies. Although poor himself, he could never refuse help to others, and he composed his last opera, *The Magic Flute* to help an old friend who managed a small theatre. This opera was also a success, but Mozart made little or nothing from it.

While he was busy composing *The Magic Flute*, a mysterious stranger visited him and requested him to compose a Requiem Mass, which is music for someone who has died. He promised to pay well for it, and Mozart set to work at once. In the midst of its composition he had to put it aside to work on an opera for the Emperor's coronation. The mysterious stranger appeared once more to inquire about the Requiem. These visits affected Mozart very deeply.

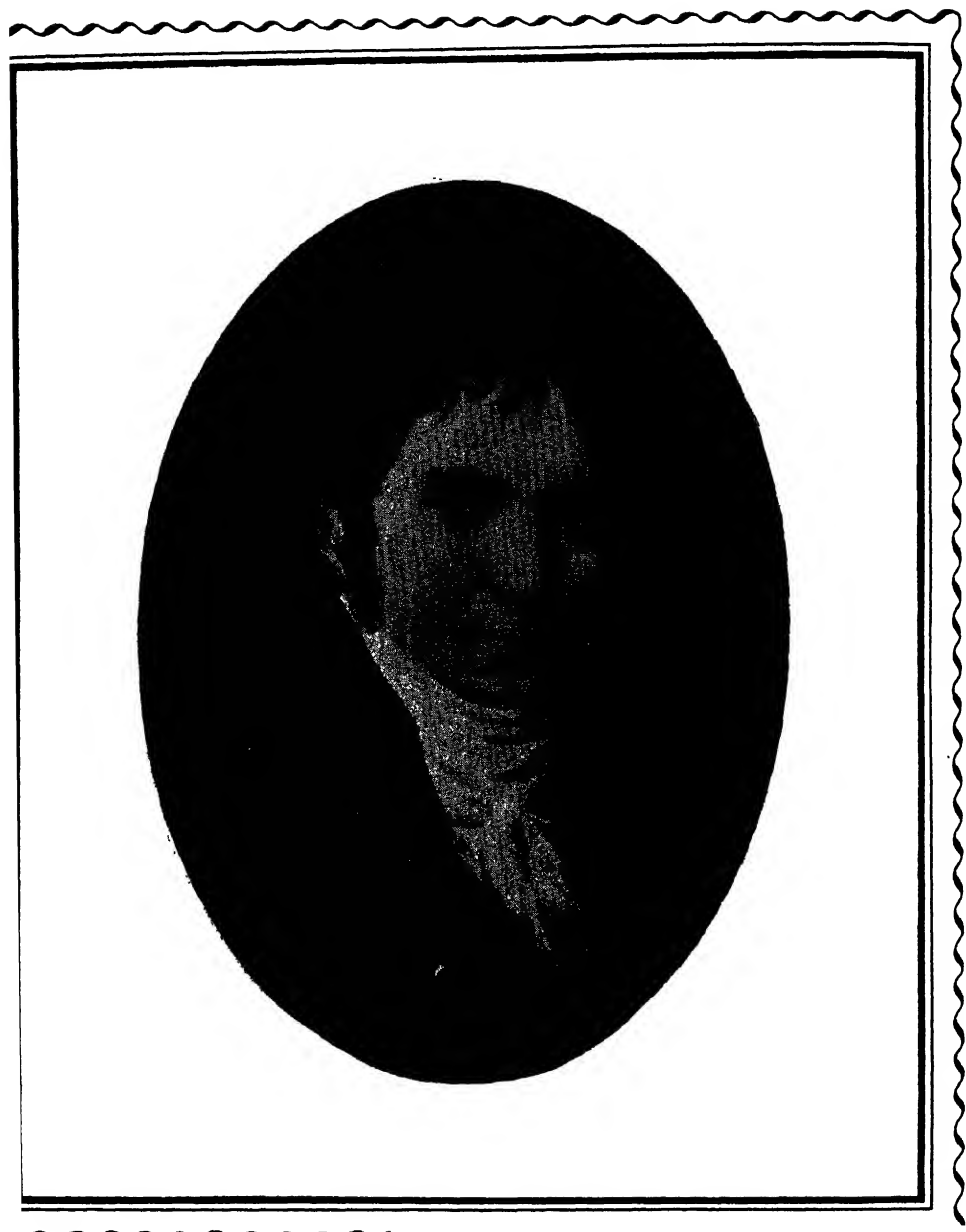
After he returned from the coronation in Prague, he was greatly depressed, and finally became too ill to leave his bed. The Requiem, or Mass for the dead, was always in his mind. One afternoon he asked some friends to bring him the score of it. They all sang the parts to-

gether. In the midst of the singing he burst out crying and could not continue. Just after midnight, which was the morning of December 5, 1791, he died at the age of thirty-five.

Nobody knows just where he was buried. But today that does not matter. Almost immediately after his death his music began to be played all over the world, and through it he still lives.

To hear Mozart's music is to be in the presence of a miracle, a miracle which is repeated again and again! Just at the moment, in a phrase of his music, when we think—"That is perfection," quickly, without warning, the music leaps into something still more beautiful—and thus, on and on, we listen with wonder at the miracle which is Mozart!

BEETHOVEN



LUDWIG VAN BEETHOVEN

The Giant Musician

BORN 1770—DIED 1827

LUDWIG VAN BEETHOVEN, regarded by many as the Master Musician, was born at Bonn, on the river Rhine, in Germany, on December 16, 1770. He came into a world filled with strife and struggle. Napoleon had been born a year earlier, and across the ocean the American War of Independence began five years later. Beethoven was destined to revolutionize the form and spirit of music, while others were fighting to open new paths of liberty to the people.

His father, Johann van Beethoven, was a court musician and a man with very little strength of character. His mother was a good and noble woman, rich in spirit, although lowly in the matter of birth and education. His grandfather, Louis van Beethoven, who died when Ludwig was three, was the child's spiritual father. He was a fine musician and a great man. Some of his spirit entered the young boy.

and helped to carry him through the difficult years of his miserable childhood.

When Ludwig was about five years old, his father began to give him music lessons. Johann soon realized that the boy had talent.

"I shall make him another Mozart!" he declared.

From then on, the boy never had a moment's freedom from practicing scales. His father was determined that his son should be a concert performer.

"He will soon support us all," said Johann.

Ludwig progressed very rapidly. When he was nine, Tobias Pfeiffer became his teacher. He was a musician friend of his father's who lived in the same house. Herr Pfeiffer was also determined that Ludwig should become a great pianist, so instead of one task master, the boy had two. Many a night after Johann van Beethoven and Herr Pfeiffer had come home from spending the evening in an ale house, they would awaken little Ludwig.

The wonder remains that Beethoven didn't learn to hate music for ever and ever! There were moments when he did rebel against this tyrannical discipline. But in spite of everything, music was his language and through it he had to express himself.

When eleven years old, Beethoven began to study with a fine musician by the name of Neefe. Not long after this, Neefe was called away, and Ludwig was very happy indeed when his teacher asked him to take his place as organist at the Electoral Chapel.

At about this time Beethoven began to study the *Forty-eight*

Preludes and Fugues of Johann Sebastian Bach. These preludes and fugues, written by Bach in the various keys to show his new system of tuning, proved a great inspiration to Beethoven. When he was fourteen, he became second court organist with a salary.

He was now composing, and his first published music was called *Variations on a March by Dressler*.

In Germany at that time, every musician hoped to go to Vienna, and when Beethoven was seventeen, through a fortunate circumstance, he visited that famous city. While there he played for many important persons, including Mozart.

Mozart was well pleased with his playing but he saw nothing unusual in such an accomplishment. He then asked young Beethoven to improvise for him, in other words, to make up the music as he played. Beethoven was happy to do this and he threw his whole self into the music. Mozart listened intently, then slipped quietly out of the room and remarked to some friends:

“Keep your eyes on him; some day he will give the world something to talk about.”

Not long after this visit to Vienna Beethoven's mother died. She was very, very dear to him, and it took him many months to recover from the shock. He now assumed responsibility for his younger brothers and baby sister. He began to give music lessons, and a ray of sunshine came into his life when he met the von Breuning family. The mother became interested in him when he began to teach one of

her sons and she often invited him to her home. She talked with him and introduced him to some of the world's great literature. He began to read the poems of the German poet, Goethe, whom he afterwards met, and he studied the works of Shakespeare and other English poets. Thus, a new life was opened to him, as his own world was gradually unfolding. It was a glorious feeling for the young man, who was burning inside with a great genius.

When he was nineteen a part of his father's court salary was transferred to him, as Johann van Beethoven was becoming less and less responsible.

The next year the famous composer, Joseph Haydn, on his way to London stopped at Bonn, where he entertained some of the musicians at a dinner. Beethoven was among them. On his return journey Haydn again stopped at Bonn, and it was then, no doubt, that arrangements were made for Beethoven to study with him.

From the time of his first visit to Vienna, Beethoven had dreamed of returning to that city. With the help of the Elector at Bonn, he again went to Vienna in 1790. For a time he studied with Haydn, but the lessons did not last very long. Beethoven's spirit was unbridled. He was exceedingly independent, and Haydn, a famous musician and no longer a young man, was not a patient teacher. He called his pupil the "Grand Mogul."

By the time Beethoven was twenty-four, he decided to settle in Vienna. He now began to give concerts and to compose in earnest. He was the first great composer to work independent of a wealthy

patron. Instead of one family, he served the public. Mozart and Haydn, for instance, were nearly always subject to the beck and call of a royal patron, but Beethoven's rebellious spirit admitted no such discipline. There had been enough of this in his youth. Grown to manhood, he continually gave expression to whatever was in himself. He was many times rude in manner and uncouth in dress and person and his spirit was indomitable. He once wrote in a letter:

"I will take Fate by the throat. . . . Oh! it is so beautiful to live—to live a thousand times."

These words were written when he was tortured with the knowledge that he was rapidly becoming deaf. This great affliction, which appeared when he was about thirty, undoubtedly helped in its peculiar way to give the world some of its greatest music. Up to this time Beethoven had been recognized chiefly as a performer. Now, because of his deafness he was forced to give up playing in public, but since musical expression was as necessary to him as breathing, he turned more and more to composition. His first great symphony was given in April of 1800. He entered the new century with new ideas and a will to create.

In 1804 he completed his famous *Eroica* symphony. This was written to express his admiration for Napoleon, the liberator. But when Napoleon took the title "Emperor" for himself, Beethoven scratched out the dedication, which contained Napoleon's name, and wrote *Sinfonia Eroica* instead, which means simply heroic symphony.

On and on he worked. While pacing the woods in the vicinity of Vienna he composed some of his greatest music. We marvel at his creating the glorious sounds which we enjoy hearing over and over. For instance, we respond to the sounds of nature in his music which had been so dear to him but which he could now no longer hear. His deafness increased his inner hearing, and the world is richer today because he could put down in written notes those glorious sounds which rang through his tortured brain.

A sad story is told of his conducting a performance of the *Ninth Symphony*, which contains the famous choral section—the *Ode to Joy*. With his back to the audience, he continued to conduct while thunderous applause greeted the end of the symphony. A thoughtful musician who sat near him touched his arm, and he turned toward the applauding audience.

The later years of his life were made unhappy by many lawsuits and complications in regard to his nephew, Carl, who had been left in his care. Then Fate once more played a sad part in his life. After taking this unfortunate young man to the country for his health in the summer of 1826, Beethoven contracted a severe cold on their journey back to Vienna in December. Upon their return the ungrateful Carl neglected to get a doctor before pneumonia set in. Other complications followed which resulted in his death on March 26, 1827.

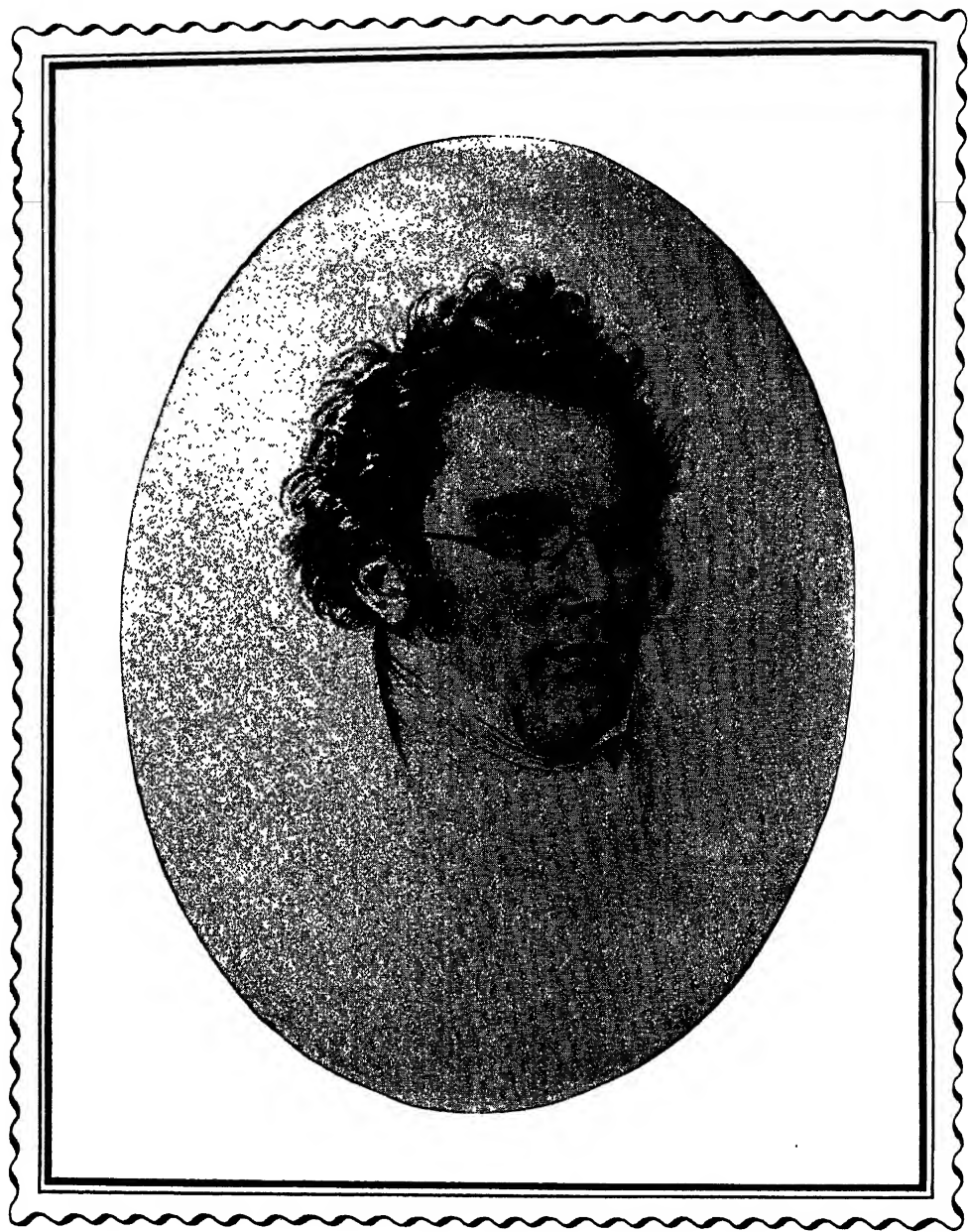
In his lifetime Beethoven carried on and developed the sonata form of music begun by Haydn and Mozart. He introduced many changes, and the symphony flowered in him.

He wrote masterful concertos, sonatas and quartets, the opera *Fidelio*, the great *Missa Solemnis*, which means Solemn Mass, and many other works. But above all, he is the composer of the immortal nine symphonies!

•

SCHUBERT

•



FRANZ PETER SCHUBERT

The Great Song Writer

BORN 1797—DIED 1828

THE CITY OF Vienna in Austria was for many years the center of all things musical. Nearly all the famous composers went eventually to Vienna, but one, Franz Peter Schubert, was born there on January 31, 1797.

At this time Beethoven was recognized as a fine pianist and was beginning to compose. Haydn was about sixty-five years old, and Mozart had died six years before.

Schubert's father was a school master. Franz was the fourteenth child, and his home was very humble indeed. By the time he was six, he had already started to study the piano by himself. The next year his father secured a regular music teacher for him. It proved to be useless, because Franz had already mastered the elements of music by himself.

Later, he studied violin with his father and piano with his older brother, Ignaz. Then his father put him under the guidance of Michael Holzer, who was the parish choir-master. Franz studied singing, piano and counterpoint with him. He was an amazing pupil in the eyes of Herr Holzer. To the boy's father he confided:

"Whenever I want to teach him anything new, I find he knows it already."

After studying a year and a half with Herr Holzer, Franz competed for entrance to the "Convict" school, which was the Imperial choir school. When the great day for the examinations arrived, Franz started out with high hopes. After all, he knew his scales, and his voice was of uncommon sweetness. When he arrived at the school, however, he was greeted with fun and ridicule from the other contestants. They whispered and poked fun at his home-spun clothes, which they called a miller's suit. Imagine their blushing faces when he, Franz Schubert, in spite of his ill-fitting clothes, was the only one chosen to enter the choir training school!

For several years he studied and sang at the "Convict." He became first violinist in the school band. Sometimes he was deputy conductor and he was beginning to compose, encouraged by a fellow student, Josef von Spaun, who bought music paper for him.

Once he had started, nothing ever stopped him. Anything was an excuse or an invitation for music. His first song, *The Lament of Hagar*, attracted the favorable attention of Salieri, the Italian director of the "Convict."

During this time, his compositions were being played in various home groups, such as one which met at his father's house each week. At these informal recitals young Schubert's keen ear always caught every mistake. To anyone but his father he would speak immediately, but he would say nothing until his father made a mistake twice. Then he would say:

"Herr Vater, there must be a mistake somewhere."

When he was sixteen he finished his first symphony, and soon after, he left the "Convict." He began to study seriously under Salieri. Then he was persuaded to take a short training course in teaching before assuming a position as teacher in his father's school.

The next three years were a combination of drudgery and creation for him. He never really enjoyed teaching but in spite of it he composed over four hundred songs. Some of these are among his best. The famous *Erkling*, which is a setting to the poem by the poet Goethe, Schubert composed during this period in an hour. *Hark! Hark! the Lark*, another famous song loved the world over, was composed at a tavern one evening as he sat with some friends. He happened to see a book lying on a chair where a friend had dropped it. He picked it up and began to read the beautiful poetry of Shakespeare's *Cymbeline*—"Hark! Hark! the Lark. . . ." It *had* to be sung! It was a song in itself! Someone turned over a bill of fare—lines were made across the page, and forthwith, the lovely song was written down as fast as Schubert could put the notes on paper.

Finally, the discipline and routine of teaching irked him to the point of resigning from his father's school. He would go out into the world and live by his own music! This he did, but with very little material success. He continued to write songs and canons, which are musical compositions in which one part follows another, imitating it note for note, and chamber music and symphonies. But there was never very much public recognition or money for his efforts.

When he was twenty-one he was employed as music master by Count Esterházy, and he spent several summers with that family. He is, in fact, supposed to have fallen deeply in love with one of the daughters. But at that time a lowly musician like himself had no right to think of marrying anyone out of his class in society.

Although Schubert never received great public acclaim during his lifetime, he had many wonderful friends. One of them, a singer by the name of Vogel, did a great deal to help make Schubert's songs known. Unfortunately, it was during a tour which the two men took together, during which Vogel introduced many of Schubert's songs, that the composer, then only thirty-one years old, contracted typhus fever and died on the 19th of November, 1828.

He was buried near Beethoven, who had died only a short time before. Today, thousands of persons every year visit the two graves in Vienna, carrying tributes of flowers.

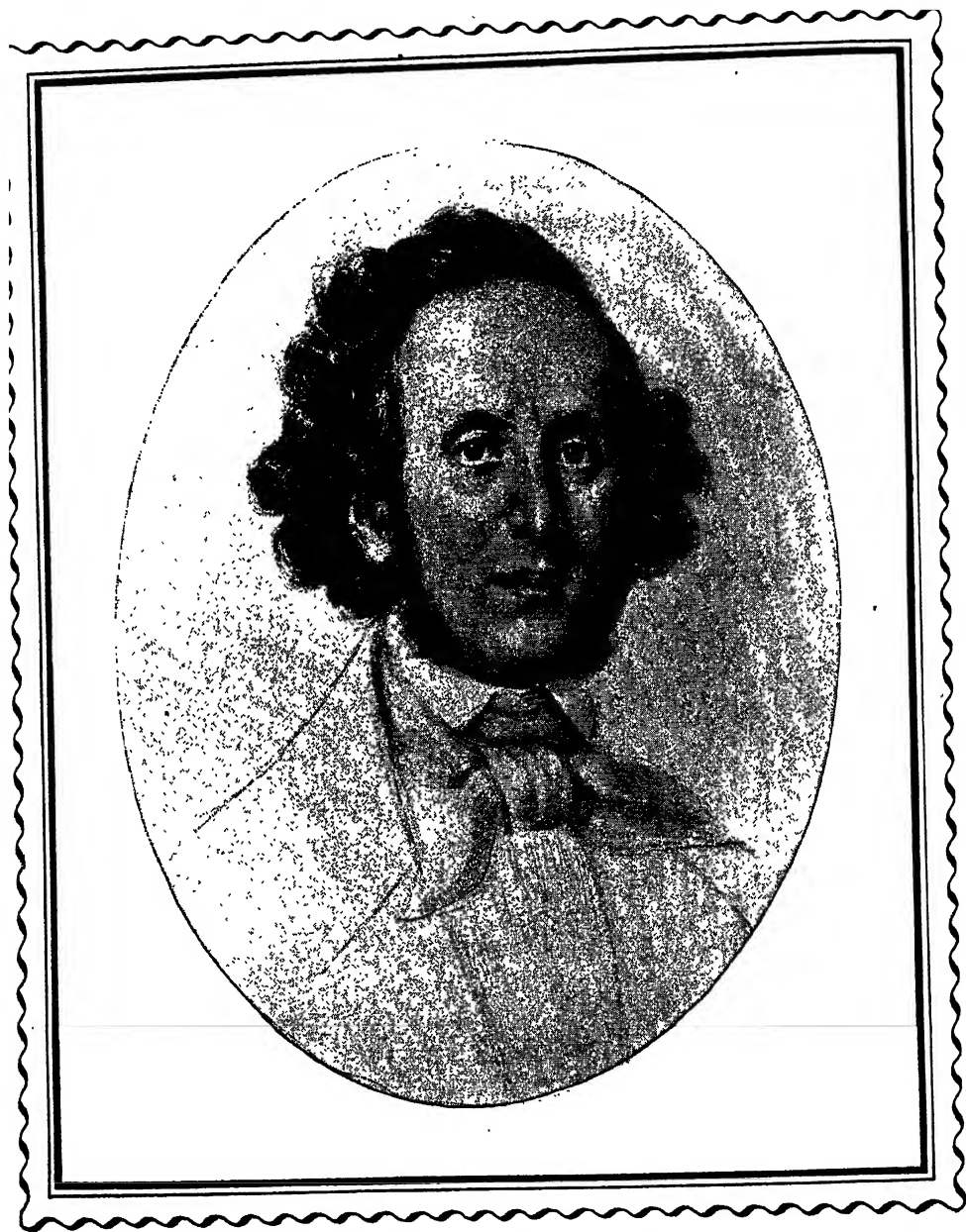
Schubert left no worldly goods of any account, but he did leave over twelve hundred musical compositions. More than six hundred of

these are songs. One of his most famous compositions he never finished. All of us have heard Franz Schubert's *Unfinished Symphony*. But the name Schubert, more than anything else, stands for what the German people call *Lieder*, or in other words, songs.

•

MENDELSSOHN

•



FELIX MENDELSSOHN-BARTHOLDY

Child of Fortune

BORN 1809—DIED 1847

FELIX MENDELSSOHN-BARTHOLDY, known today as Felix Mendelssohn, was born in Hamburg, Germany, on February 3, 1809. He came into a family of wealth and culture and added nothing but brightness to it. His father, Abraham, was a Jewish banker, who adopted the name Bartholdy. His grandfather, Moses, was a very famous philosopher. In later years, Felix's father laughingly remarked about himself, "Formerly I was the son of my father; now I am the father of my son."

There were four children in the happy Mendelssohn family, where each day their mother played and sang to them or read aloud beautiful stories or poems in various languages. Fanny was the oldest child and always a favorite with Felix. When they were both tiny, their mother, Leah, began to give them music lessons. She was delighted with their

progress and told her friends that little Fanny was born with Bach fugue fingers. Little did she realize that her son, Felix, was destined to play a great part in making Bach's music known to the world!

When Felix was seven, the family visited Paris, where the two children studied piano for a short time with Madame Marie Bigot. Back in Berlin, which was now their home, Felix started to study composition with Carl Zelter, a famous music teacher. He gave his first public performance at a chamber concert when he was nine years old, and two years later he entered the *Singakademie*, or music school, where he began to compose in a serious way. His first known work was a cantata, which is a vocal work, consisting of choruses, solos and duets with instrumental accompaniment, but shorter than an oratorio. This was followed by songs, quartets, fugues and operettas, or light operas. By this time the fame of his remarkable ability both as a composer and pianist had spread to other cities. Many famous persons came to meet him. Among them was Carl Maria von Weber, composer of the delightful opera, *Der Freischütz*, which means, in English, "The Free-Shooter."

During the same year an important event took place in young Felix's life. Zelter, who was very much impressed with his talents, took him on a trip to Weimar to visit the great poet, Goethe. Goethe was then an old man and he didn't especially enjoy music. But he was delighted with young Mendelssohn's playing. He cordially invited them to remain as his guests for two weeks. What a privilege it was for Felix! Each day he played the piano and improvised for the great

man. He also tried to drink in everything Goethe said and did his best to follow a request that his sister Fanny made in a letter to him:

“When you are with Goethe, open your eyes and ears wide; and after you come home, if you can’t repeat every word that fell from his mouth, I will have nothing more to do with you!”

Mendelssohn later became nearly as famous for his letter writing as for his music, and some of his keen observation was shown in this one sentence regarding Goethe, which he wrote back to Fanny:

“... The amount of sound in his voice is wonderful, and he can shout like ten thousand warriors. . . .”

The following year the family set out on a trip to Switzerland. When the carriages set off from one of their stops, poor Felix found himself left behind by mistake. Far from being panic-stricken, he trotted along behind until his tutor spotted him and halted one of the carriages to pick him up.

When he was sixteen, he wrote his first symphony. The next year he visited Paris, which was not especially pleasing to his earnest nature. Paris was too gay and too little concerned with serious matters to satisfy young Mendelssohn. The following year, when he was but seventeen years old, he wrote the very beautiful overture to *A Midsummer Night’s Dream*. This was surely a wonderful achievement for so young a man and it was acclaimed at once.

From the time that Zelter introduced the music of Bach to him, he was a passionate student of that great teacher and composer. In Mendelssohn’s time Bach was not known and loved as he is now, but

young Mendelssohn decided to help bring Bach's music to the world's attention. Nothing could dissuade him from attempting a complete performance of Bach's *St. Matthew Passion*. He presented it with great success when he was twenty, at the *Singakademie*.

Soon after, he visited England where he conducted some of his own music. The English people liked him at once, and he felt at home there. In fact he visited England ten times during his lifetime. While there on this trip he also visited Scotland, and the Hebrides nearby, where he saw the famous Fingal's cave, formed by two tall rocks making an arch over the sea below. It is named after a famous Gaelic giant-hero, who is supposed to have been able to step from rock to rock without getting his feet wet.

Later, while visiting in Italy, he composed the *Hebrides* or *Fingal's Cave* overture. If you listen carefully when the music is played, you can hear all the echoes and lovely sounds which Mendelssohn heard on that visit.

The next year he started both the "Scotch" and "Italian" symphonies while still in Italy. Back once more in Paris, he met both Liszt and Chopin. Once more he went to England, where his first book of *Songs Without Words* appeared. These were piano pieces, and later he composed several volumes of this type of music. One of the most famous of these pieces is the lovely *Spring Song*.

After two more visits to London, he settled down in the city of Düsseldorf, where he was made general musical director. Two years later he went to Leipzig, where he was very happy as conductor of the

Gewandhaus concerts. There he met both Robert Schumann and Richard Wagner. The *Gewandhaus* is a famous concert hall which received its name from the building in which the Leipzig concerts were first given at the *Gewandhaus*, or Cloth Hall.

During this time, his father, who had meant so much to him, died, and not long after, Mendelssohn finished the oratorio *St. Paul*, somewhat as a tribute to the memory of Abraham Mendelssohn. The next year he married a very beautiful young woman whose name was Cécile Jeanrenaud.

In 1841, Frederick William IV of Prussia invited Mendelssohn to become director of a new music section of the Academy of Arts in Berlin. He had become attached to Leipzig and hesitated to accept the Berlin offer at first, but finally he did. Soon after, he completed the "Scotch" symphony, and went on one of his many trips to England. This was an especially important journey, for he was received by the young Queen Victoria and her husband, Prince Albert. He played several hours for them alone; the three of them sang together, and Queen Victoria presented him with a beautiful ring, on which were her initials—V.R.

The same year he returned to Leipzig and founded the famous Leipzig Conservatory. He invited Moscheles, one of his old teachers, to join the staff, and many famous musicians later studied at this fine institution. He made two more visits to London and again conducted the *Gewandhaus* concerts at Leipzig. He also taught piano and composition at the Conservatory and in spite of this great amount of work,

he finished his famous oratorio, *Elijah*, in 1846. He was working too hard, however, and when upon his return from his last trip to London, he learned of the death of his sister Fanny, whom he loved so very much, his health broke, and it was necessary for him to go to Switzerland for the summer to rest.

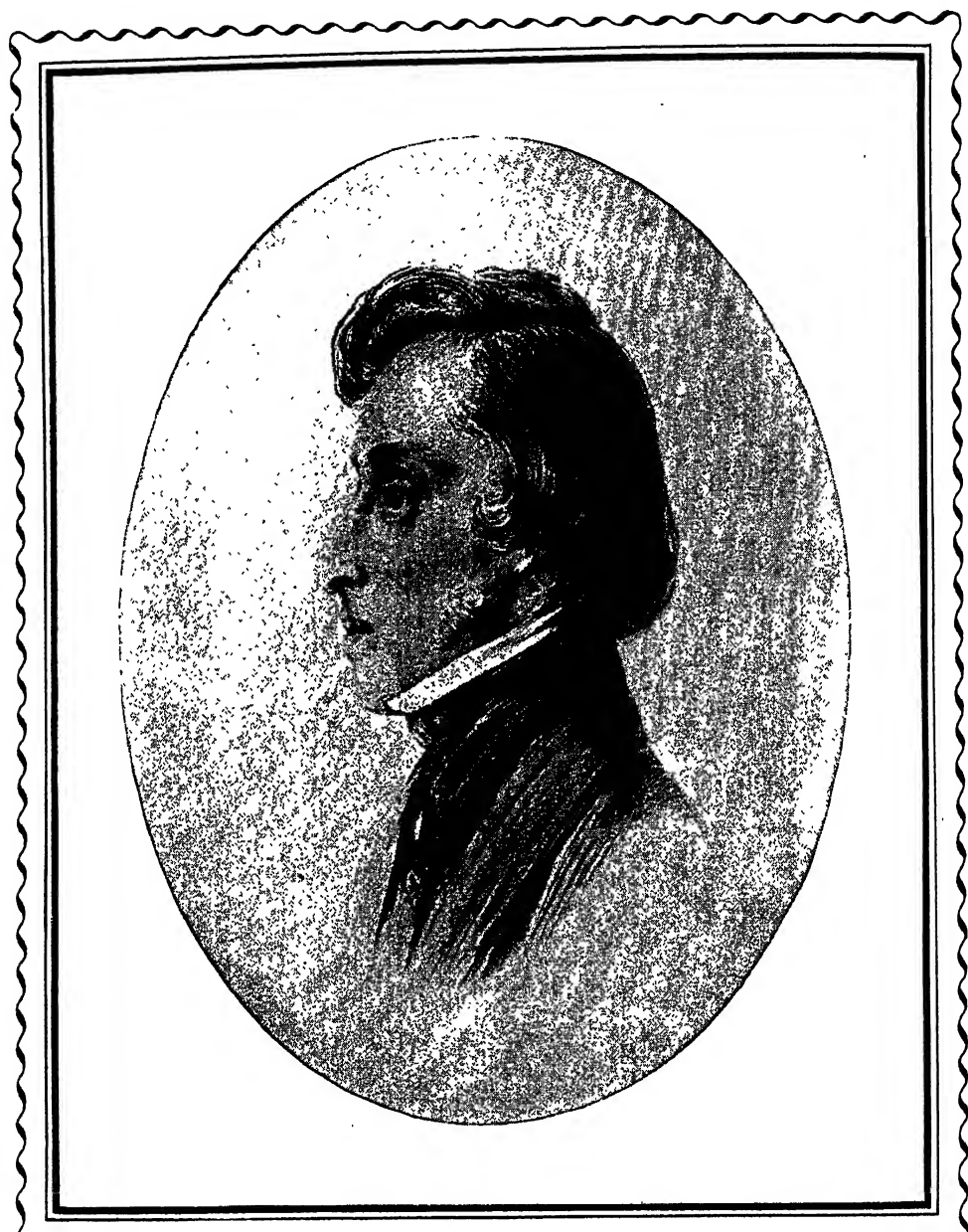
Before the vacation was over, he had finished the string quartet in F Minor. This taxed his already weakened strength, and he returned to Leipzig in the Fall in an exhausted condition, from which he never recovered. He died there on November 4, 1847 and was mourned by all who knew him or his music. It was as though a king had died.

We now remember Mendelssohn for his "Scotch" and "Italian" symphonies; the *Hebrides* or *Fingal's Cave*, and *Midsummer Night's Dream* overtures; his pieces for the piano, especially the *Spring Song*; and for his oratorios, of which the most famous is *Elijah*.

•

CHOPIN

•



FREDERIC CHOPIN

Poet of the Piano

BORN 1810—DIED 1849

FREDERIC CHOPIN was born at Zelazowa Wola, Poland, not far from Warsaw, on February, 22, 1810. His father was French and his mother Polish. He grew up with a great love for his native country, which was always seeking to regain its freedom from Russia. Although he lived so long in Paris that we sometimes think of him as a French composer, his loyalty was always for Poland.

His father, Nicholas Chopin, was a French tutor, who, soon after Frederic's birth, moved his family to Warsaw. Frederic began to take music lessons at the age of six. By the time he was seven, he was giving private recitals in various homes and was being hailed as a child prodigy.

Before he was twelve, he composed a march which he dedicated to the Grand Duke Constantine. When his father realized that he showed

a real talent for music, he arranged for him to study composition with a teacher by the name of Elsner.

For three years he studied at the Warsaw Lyceum during which time he composed various piano compositions. At a concert the Czar of Russia was so impressed with his playing that he presented him with a diamond ring.

When he was seventeen Chopin left school to devote himself entirely to music. The following year he traveled to Berlin, where he played at small concerts and was very well received.

On his journey home, in company with a friend, their coach stopped at a small German town to change horses. At that time traveling was done in stage coaches and of course the horses could carry the passengers only a short distance before becoming very tired. For some reason there was a delay in bringing the carriage back to the inn where the passengers were waiting. Everyone became very impatient. All of a sudden young Chopin spied an old piano in a corner of the room. He sat down and tried the keys. The tone was good. What a wonderful sensation! He began to play, at first softly, and then with more depth and feeling, unconscious of the fact that the whole room was filled with silent listeners. The passengers and the people in the community had been drawn into the inn by his beautiful playing.

"The horses are ready," called the coachman.

"No, no!" cried the people.

"Let them go," commanded the inn-keeper. "Play on, young man,

and I shall see that the fastest team in the village carries you to your destination.”

After Chopin had played and played, composing music as his fingers touched the keys, the inn-keeper kept his word and provided a special coach, and the villagers filled the carriage with fruits and other good things for the journey.

The following year he visited Vienna, Prague, and Dresden, where he played in small concerts with great success. He never cared for the large concert hall but preferred drawing room recitals or playing for a few friends. He wrote home about himself:

“My manner of playing pleases the ladies so much.”

Before his return to Poland he fell in love with a young actress. For her he composed some of his loveliest music. That same year he gave his first professional concert in Warsaw. By now he was becoming very restless. Although he loved his country very much, his travels to other cities had made him eager to seek more artistic circles.

When he was twenty he set out from Warsaw on a trip from which he never returned. As he passed through the town of his birth, he was met by Elsner and some friends, who sang a cantata which Elsner had composed in his honor. Then they solemnly presented him with a silver goblet filled with Polish earth—a gift which he treasured to the end of his life.

He visited various cities in Europe, including Vienna, where he was not greeted with the same enthusiasm as before. Then, suddenly,

he decided to go to Paris. This was in 1831, when he was twenty-one years old.

At first everything was strange to him and it looked very much as though he would not receive a hearing for his music. The chances for success appeared so slight, in fact, that Chopin made up his mind to cross the Atlantic to America. He would seek his fortune in the New World! But at the very moment of this decision he was taken by a friend to a party where many famous artists, musicians and persons of society were congregated. From this meeting he secured several pupils. From that time forth he became a sought-after teacher and composer, and he stayed in Paris.

Liszt, who was very famous at that time, became his friend. He met the young composer Berlioz, who became friendly with him, and upon several occasions he met Schumann in Leipzig.

In 1837, when he was twenty-seven, an idol to all who met him, and worshipped by all who heard him play, Liszt introduced him to a woman novelist who had taken the name of George Sand. They were destined to become very close friends, and some of Chopin's finest music was inspired by that friendship.

For sometime he had been in poor health, and the following year he went with George Sand to the island of Majorca, seeking a better climate. It proved more injurious than healthful to him.

Once again in Paris, he resumed his teaching and concert appearances, but from this time on he was always handicapped by ill health. Only part of the time was he able to continue his work.

In 1848 he visited London, where he was warmly received. Here he met many interesting persons, including the singer Jenny Lind. Shortly after this he became too ill to teach or play in public. He died in Paris, on October 17, 1849.

He was mourned by the entire city. His own funeral march was played at his funeral, and the earth which he had brought from Poland nineteen years before, was sprinkled on his grave.

The name Chopin stands for piano music, ethereal, delicate and personal. His music seems different to each person who hears it, but anyone with poetry in his soul responds in his own way to a Chopin waltz, mazurka, polonaise, nocturne, concerto, rondo, prelude or study. A mazurka and a polonaise are both Polish dances, but a mazurka is more lively than a polonaise, which is stately like a march. A nocturne suggests the romantic beauty of night, and a rondo is a piece in which the first melody keeps coming back between several other melodies. Few of his compositions were given titles, but we can usually recognize a piece as "Chopin."

•

SCHUMANN

•



ROBERT SCHUMANN

Romantic Composer

BORN 1810—DIED 1856

ROBERT SCHUMANN, known as a romantic composer, was born at Zwickau, in Saxony, Germany, on June 8, 1810. His father was a bookseller and publisher, and young Schumann grew up with a love for literature nearly as great as that for music.

He was the youngest child, and it was his mother's fondest hope that he might become a lawyer. From the time that he began to study music in a casual way, however, he was determined to devote his life to it.

His father died when he was sixteen, and in order to make his mother happy, young Robert consented to enter the University of Leipzig as a law student. His heart, however, was never in his studies. Most of the time he was either practicing the piano or reading stories of mystery and imagination.

During this time, a very important meeting took place. He began to study piano with a famous teacher whose name was Friedrich Wieck. At his home, Schumann met the young daughter, Clara, who was then nine years old and an accomplished pianist. Many years later she became his wife, and we now seldom think of Robert Schumann without thinking of Clara Schumann, who helped make his music famous.

In May of that year, Schumann decided to join a friend of his at the University of Heidelberg. His restlessness was due, no doubt, to the fact that he was unhappy in his law studies. But he still wanted to please his mother.

Finally, however, he wrote to her, begging permission to devote his time entirely to music. His mother replied:

"I shall leave the decision in the hands of Herr Wieck. If he believes that you have sufficient talent, I shall not interfere."

Friedrich Wieck readily gave his approval, and at the age of twenty Schumann returned to Leipzig to live and study in the Wieck household. By this time he had composed quite a bit of music, including the first part of the famous *Papillons* or "Butterflies." In addition to his piano lessons, he studied composition with Heinrich Dorn, and began to write musical criticism.

Fired both by his own ambition and his desire not to be outdone by the brilliant playing of young Clara Wieck, Schumann practiced at the piano incessantly. To strengthen his third finger he invented a device to hold it back. But instead of strengthening it, the contrivance

permanently injured his hand, so that it was impossible for him to continue his piano practicing. Imagine how unhappy he must have been!

Herr Wieck realized at once that Schumann's finger would never regain strength enough to enable him to become a concert pianist, but having noticed Schumann's talent for composition he encouraged him along those lines.

"Anyone can perform," he told the unhappy young man, "but it takes a great deal more to create."

At the same time, he became interested in changing the musical world of his time. He wanted to encourage fine honest artists in music, and reveal to the public the mistake of worshipping certain virtuosi, or showy performers. With this feeling in mind he helped organize "The David Club," and became editor and proprietor of a paper, the *Neue Zeitschrift für Musik*, meaning the New Journal of Music. In this paper he published the first recognition of Chopin and of the French composer, Berlioz, and he generously praised Mendelssohn's music.

During this time he also composed a sonata and many other pieces, including the first part of *Carnaval*.

In 1836 he declared his love for Clara Wieck, but her father objected to their getting married. He liked Schumann and admired his work, but he hoped for a more brilliant marriage for his daughter. Spurred on by this refusal, Schumann worked harder than ever.

For some time he had wanted to go to Vienna, as did nearly every musician of the period. In the fall of 1838 he tried to establish his musical periodical there. It was not very well received, but while he was in Vienna, Schumann discovered many previously unknown works of Schubert and helped to get them performed and published. One of these was Schubert's *C Major Symphony*, which was played for the first time under the direction of Mendelssohn.

Schumann was superstitious and mystical by nature. Symbols played a great part in his life. During his stay in Vienna it was natural for him to visit the graves of Schubert and Beethoven, which lie side by side. On the top of Beethoven's grave he found a rusty steel pen.

"It must have been dropped there by Schubert before his death," came to Schumann's mind. "I shall write with it—some of their spirit will pass into my music."

And he actually wrote his own *B Flat Symphony* with this pen!

In the Spring he was back in Leipzig. Not long after, he was made a Doctor of Philosophy by the University of Jena. This probably made him more acceptable as a son-in-law. At any rate, he and Clara Wieck were married on September 12, 1840.

They were a very happy couple. And during the first year of their marriage Schumann composed over one hundred songs. Many of these are as beautiful as any in the world. The next year he composed three symphonies, one of which was played at a Clara

Schumann concert under the direction of Mendelssohn at the famous Leipzig concert hall, the *Gewandhaus*.

Next, he turned to composing chamber music and later to choral writing, that is, music for many voices. His most important work of this type was called *Paradise and the Peri*.

Over-work and a nature that was always beset with worry contributed to signs of a nervous breakdown, which appeared after his return from a concert tour of Russia with Clara in 1844. Meanwhile, Mendelssohn had appointed him Professor of Composition at the Leipzig Conservatory. For a time he was obliged to give up all work, and he moved to Dresden, where he became friendly with Wagner at about the time that *Tannhäuser* was first produced.

Gradually his health improved and he began to compose again. The subject of *Faust* had always fascinated him, so he set to work on *Scenes from Goethe's Faust*. In 1850 he was made conductor at Düsseldorf. The first year in this post was a happy one. He started a chamber music society, and did some composing. But once more his health broke. His memory failed him more and more, but in spite of this he completed his "Third Symphony," known as the *Rhenish* or *Rhine Symphony*. He became fired with enthusiasm upon meeting the young Brahms, and one of the last and finest deeds of his life was to write an article which introduced the music of Brahms to the public in 1853.

The next year he became so sick of mind that he asked to be placed in an institution. Here he died at the end of July, 1856. He

was buried at Bonn, which was the birthplace of Beethoven—the man whose music he had always loved.

Now, when we hear Schumann's music, we are carried back to his world of romance and poetry, where he expressed his thoughts and fancies in music. If we listen carefully, we can hear his message.

•

LISZT

•



FRANZ LISZT

Wizard of the Keyboard

BORN 1811—DIED 1886

WHEN ALL EUROPE was in a state of change and turmoil, on October 22, 1811, at the little town of Raiding in Hungary, Franz Liszt, the world's greatest performer of pianoforte music, was born. His father, Adam Liszt, was a land steward for the famous Esterházy family. He had known Haydn, who had been so many years musical director at Eisenstadt, the Esterházy estate. And he was, in fact, an amateur musician himself. He played the violin, guitar and piano, and he was very unhappy when Prince Esterházy transferred him to Raiding from the main estate, simply because he would miss the music at Eisenstadt.

The music which the shepherds played upon their violins and pipes, however, pleased him very much. And when his young son, Franz, was but a tiny boy, he began to give him piano lessons. Imagine his delight when his nine-year-old son gave a public concert with

astonishing success! His first thought was to bring the boy's talent to the attention of his music-loving employers. Soon the opportunity came to take Franz to Eisenstadt, where his playing so delighted the Princess that she presented him with Haydn's autograph book. In it were the signatures of hundreds of famous men and women which Haydn had collected on his various travels. Franz was unfortunately too young to realize its value and promptly proceeded to lose it!

Next, his father arranged a concert at Esterházy Palace at Pressburg. At this concert Franz made such an impression upon the ladies and gentlemen that a committee was set up to furnish 600 Austrian gulden a year for six years to provide for his musical education.

This was even more than Adam Liszt had hoped for. Without any hesitation he resigned his position as land steward and moved his family to Vienna. Franz was just ten years old, as he embarked upon this new phase of his career.

Vienna was the center of the musical world. It had begun with Haydn and Mozart. Now Beethoven and Schubert were carrying on the tradition. Into this magic world, during the year of Napoleon's death—Franz Liszt came to make himself a part of it. He took music lessons from the Italian teacher, Salieri, and from Czerny, whose studies piano students today still play.

Young Liszt soon began playing at private concerts in which his brilliant style attracted immediate attention. The public was eager for a new prodigy. Always there was the hope for another Mozart.

Some admirers of the boy's playing insisted that Beethoven must hear him. Beethoven was at this time very hard to approach and was nearly deaf. The story has come down through history, however, that he did hear Liszt play, threw his arms about him and consecrated his life to music with a kiss.

When Liszt was twelve his father took him upon a musical tour of Europe. Their final destination was Paris, and Paris was to be the young composer's home for many years. He tried to enter the Paris Conservatory but Cherubini, who was the director, refused him admission because he was a foreigner. Instead, he studied with two teachers by the names of Reicha and Paer.

Not long after this, he began to give concerts with sensational success. His picture appeared in all the print shops, just as today the pictures of our motion picture stars are seen in many shop windows. He was the man of the hour.

For the next few years he gave concert tours in the French provinces and twice visited London, where he was received by King George the Fourth. Back from one of these trips, he went with his father to Boulogne for a rest. His father became ill and died there.

Liszt was then sixteen years old, and from then on he made his own living and supported his mother. He worked with feverish intensity. He practiced ten hours a day, gave lessons and found time to read a great deal of romantic literature.

Sometime later he fell in love with one of his pupils, and when her father refused to permit their marriage he fell ill as a result. He

never forgot his boyhood sweetheart. And many years later left her a ring in his will. In his twentieth year he met three musicians who affected his own career. They were the French composer Berlioz, the Italian violinist Paganini and the French-Pole, Chopin. Paganini was the sensation of Europe. He could do things on the violin that no other person could approach. There were those, in fact, who believed that his unusual gift came from the Devil, his playing was so remarkable. Liszt was fascinated by his powers and determined to transfer some of Paganini's virtuosity or execution to the piano.

The subject matter of the music of Berlioz was a revelation to him and he made a piano transcription of that composer's *Fantastic Symphony*. Many of his own later compositions, such as the *Faust Symphony*, were influenced by that meeting.

Through Chopin he was introduced to a new world of poetic feeling. He was also deeply impressed with Chopin's use of the native songs and dances of Poland. Liszt followed his example and used Hungarian folk dances in some of his own music. He was always receptive to the works of other composers and did a great deal to popularize their music.

In 1835, Liszt eloped to Geneva with the Countess d'Agoult, whom he had met two years before. After spending some time in Geneva and in other parts of Europe, they went to Italy where their daughter Cosima was born on December 25, 1837. She was destined to become the wife of Wagner. From Italy he went to Vienna, where

he gave ten benefit concerts for the flood victims of the Danube. In 1839 he visited Rome, a journey that had a lasting effect upon his life. It was there, no doubt, that the thought of entering the church became fixed in his mind.

In 1849, at the height of his career, Liszt retired from public life and settled at Weimar as conductor of the Court Theatre. Weimar soon became a musical center, and Liszt was responsible for giving a hearing to some of our greatest music. He encouraged young composers and had much to do with popularizing Wagner.

At Weimar Liszt composed some of his own major works and developed a new form, the symphonic poem, which is shorter than a symphony and usually illustrates a particular story in music.

In the last years of his life he made long stays in Rome. In 1865 he was made an Abbé in the Roman Catholic Church.

His life was filled with drama. And it is fitting that it should have been at a performance of Wagner's *Tristan* at Bayreuth that he contracted a cold which caused his death, on July 31, 1885.

Liszt left the world over twelve hundred compositions, seven hundred of which are original. The others are transcriptions or arrangements of other composers' works. A transcription is an arrangement or changing-over of a piece of music from one form to another, such as the changing of a song to a piano piece or a piano piece to an orchestral piece.

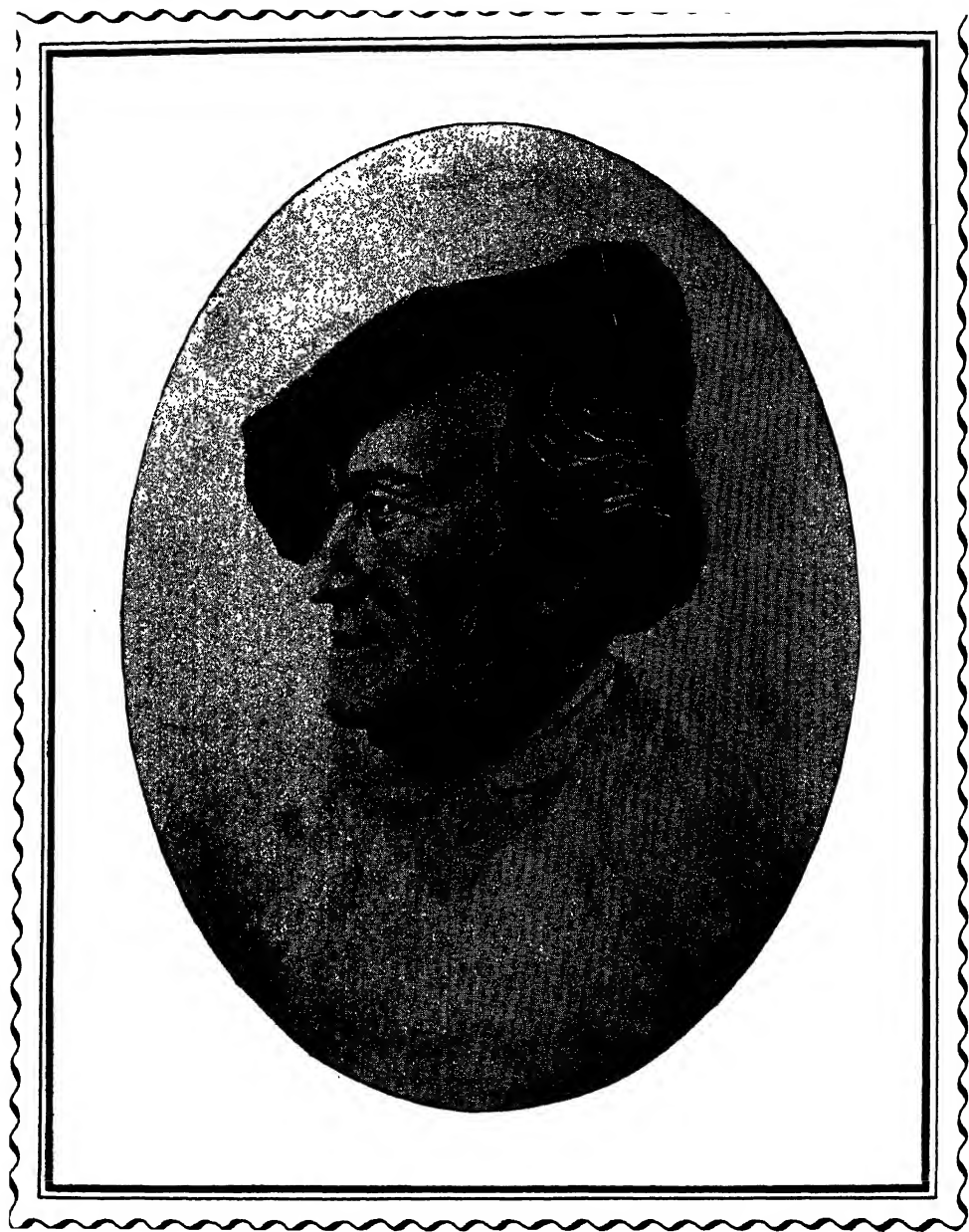
His name will live in the *Faust Symphony*, in his many symphonic

poems, and in his Hungarian Rhapsodies, which are loosely constructed and exciting compositions based upon Hungarian gypsy melodies. Above all, he was a great performer, and in his music that quality has been preserved.

•

WAGNER

•



RICHARD WAGNER

Founder of Music-Drama

BORN 1813—DIED 1883

ON THE 22nd of May, 1813, while Europe was in the midst of the Napoleonic wars and the United States and Great Britain were engaged in the struggle known as the War of 1812, Richard Wagner was born in Leipzig, Germany. He was the youngest of nine children. And in the year of his birth, his father died, leaving his mother a widow with slight support.

The following year she took her family to Dresden. There she married Ludwig Geyer, who had for many years been a friend of the family.

Geyer was especially fond of the youngest Wagner child and often remarked that Richard would some day amount to something. How right he was! The boy Richard grew up to perfect a new form of opera, one in which the story, scenery, dress and music make a harmonious whole, known as the music-drama.

As a boy Richard showed no particular musical talent. His step-father thought that he would make a painter of him. In this he was disappointed and unfortunately Ludwig Geyer did not live long enough to know the direction Richard's talents would take. He died in 1821, when Richard was only eight.

The study of Greek fascinated Richard when he started school. When he was eleven he began to take piano lessons. He never practiced properly, however, nor bothered his head with many rules. With every good intention in the world he would start to work on a lesson, then suddenly a fragment of some opera would pop into his head and he would begin to play it by ear.

By the time he was fifteen he had written a Shakespearean tragedy in which all the characters were killed at such a rate that they had to come back as ghosts in order to have a last act.

His mind was already aflame with drama when one day at the *Gewandhaus* in Leipzig he heard a Beethoven symphony. A new world opened before him. He determined to study music.

So, at sixteen, an age when most of our great composers had begun to make names for themselves, Richard Wagner embarked upon a musical career.

He began to study violin and musical theory with a violinist by the name of Müller. But he soon gave up the violin, while the theory served chiefly to convince him that musical rules were a bother. Instead he turned to the scores of Mozart's *Don Giovanni* and the quartets of Haydn and Beethoven. In 1831 he studied for six months

with the cantor, or musical director, of St. Thomas's church, and then he began to compose.

The next four years he conducted various orchestras. During one of these engagements, he met a young actress by the name of Minna Planer, whom he married in 1836. They were never very happy together because she did not understand his unusual ways.

He composed his operas in his own way, entirely independent of anything that had been done before. And he lived his everyday life in the same manner. He had, unfortunately, many quarrels in the various cities in which he conducted, and was frequently without funds to maintain his home, because of his readiness to give up a position if it proved distasteful to him.

One of his first operas was called *Rienzi*. It was given at Dresden with great success in 1842. Previous to this, he and his wife Minna had traveled by water from Russia to Paris. This was a very stormy trip, and at certain times it seemed as if the ship might never reach land. It was during this trip that Wagner conceived the idea for his opera, *The Flying Dutchman*.

Wagner's visit to Paris was not a happy one, but he did hear a wonderful performance of Beethoven's *Ninth Symphony*, which helped to develop his own ideas of writing music. The choral section at the end of the symphony illustrated his own growing idea of combining words and music into one harmonious whole. He began to write articles explaining these ideas and as a result he was regarded by many as a fanatic.

He spent the next years in various places, including Dresden, where his fiery nature got him into serious political trouble. He was forced to flee the city.

He went to Weimar, where Liszt was planning a production of his opera *Tannhäuser*, but he heard that a warrant had been issued for his arrest, and he left for Paris.

When he found that he could not return to Germany, he went to live in Zurich, Switzerland. More and more the German legends were taking hold of his imagination. He began to people his operas, or music-dramas, with these mythical characters and to link certain themes or musical phrases to each character and situation. These themes are called *leit-motives*, or leading motives, and if we listen carefully, we soon learn to recognize them.

Liszt was responsible for Wagner's first real success. In the summer of 1850, he produced *Lohengrin* at Weimar. At last the public was aware that a new musical genius was at work in their midst.

For some time Wagner's imagination had been stirred by the Scandinavian and German sagas, or legends. As a result, he wrote the words and music to the four famous music-dramas which comprise *The Ring of the Nibelung*.

Strangely enough, he wrote the words to this famous cycle backwards. He first conceived of the death of Siegfried, which developed into *The Twilight of the Gods*. To explain this work he had to write *Siegfried*, and to go back further into the legend, he had to do *The Valkyrie*, and *The Rhinegold*. Twenty-six years elapsed between the

beginning and the completion of *The Ring of the Nibelung*. It is said that he had great difficulty in actually starting the music for these great dramas and that the Prelude to *The Rhinegold* came to him in his sleep.

In the meantime Wagner had a very unhappy time in Paris at a production of his *Tannhäuser*. He had been happy indeed at the prospect of a Paris performance. It had promised to be a wonderful occasion, but the members of the Jockey Club, who were subscribers to the Opera, insisted that he insert a ballet into the middle of *Tannhäuser*, as was the fashion in French opera. Wagner refused, knowing that such a change would break the unity of his opera. In order to get even with him for refusing their request the Jockey Club opera-goers hired hoodlums to blow whistles and make other noises at the opening performance. After three performances, Wagner withdrew his opera and left Paris.

Before this he had written one of the most beautiful operas the world has ever known. It is called *Tristan and Isolde*. The music was so difficult and so strange to the singers of the day that it seemed doomed to remain unperformed, but it is now heard the world over. He then turned to the only comedy he ever wrote, *The Mastersingers of Nuremberg*. It developed into a cheerful, gay and philosophical masterpiece.

When Wagner was fifty-one, he was befriended by Ludwig II of Bavaria, who gave him a pension and eventually helped him build his famous festival theatre at Bayreuth. This fulfilled one of Wag-

ner's fondest dreams, for in this wonderful new theatre he could produce his music-dramas in the spirit in which he had created them.

After many trials and disappointments and with the loyal assistance of Liszt's daughter, Cosima, who had become his wife after Minna had died, he opened the Bayreuth Theatre in the summer of 1876. The complete *Ring of the Nibelung* was performed for the first time twenty-eight years after it was first begun.

Soon after, Wagner began to work on *Parsifal*. The theme had been in his mind since he had first begun *Tristan and Isolde*. He became more and more obsessed with the idea of the soul's salvation. His health was now completely broken, and he was often troubled with heart attacks. But he persisted in his work on *Parsifal* until it was finished, put into rehearsal, and produced at Bayreuth in the summer of 1882.

This was the end of his life. He had worn himself out. In September of that year he went to Venice for a rest. While he was there, Liszt, who in spite of many quarrels was still his friend, visited him in November. Not long after, on February 13, 1883, Wagner died there of a heart attack.

He was buried in Bayreuth with great pomp and ceremony to Siegfried's funeral march from *The Twilight of the Gods*.

It is impossible to estimate the entire extent of Wagner's contributions to music. Not only are his music-dramas among the world's greatest compositions, but his forceful personality and revolutionary

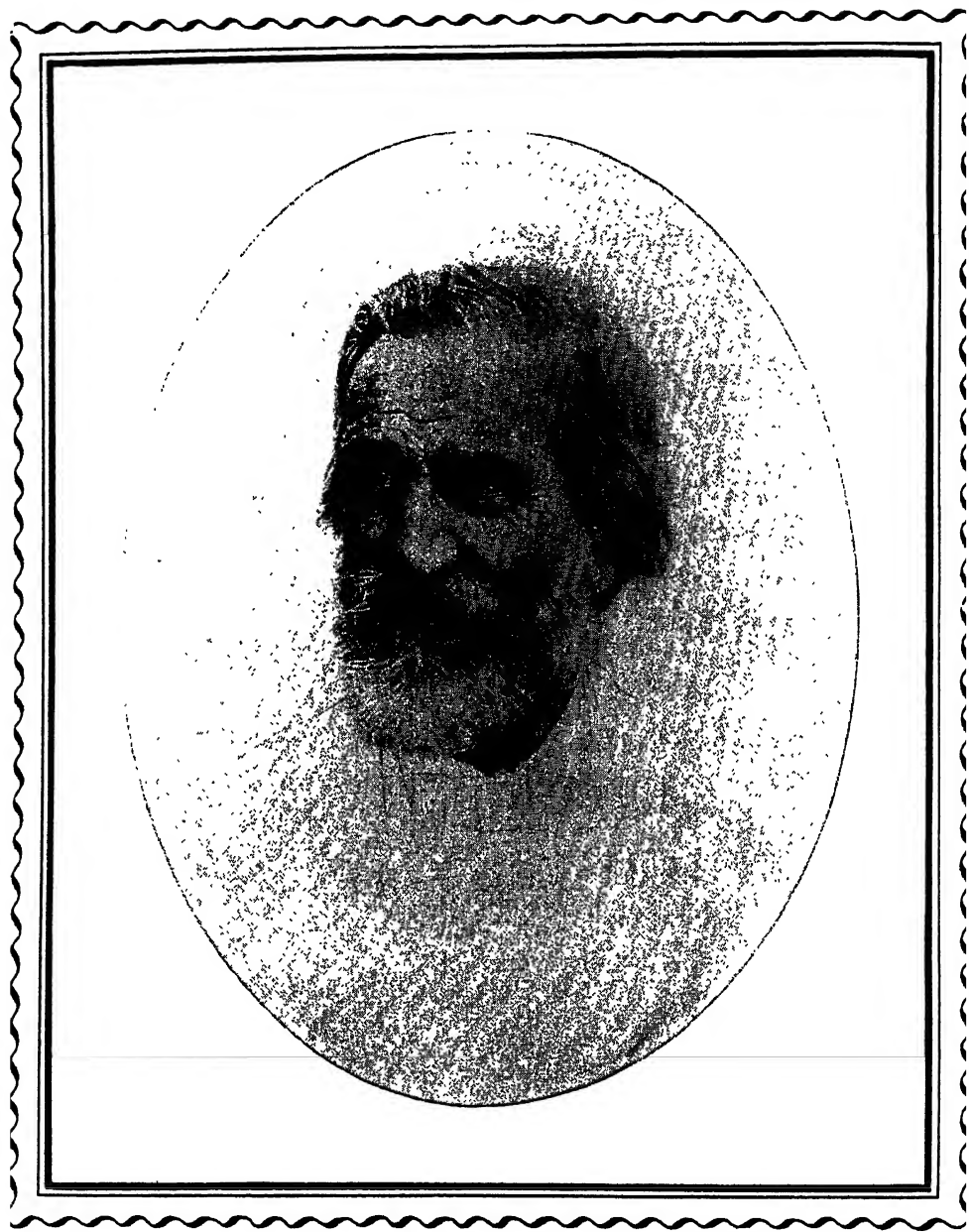
ideas of both orchestral and vocal music have greatly influenced many modern composers.

Thousands of persons travel from all parts of the world to the Bayreuth Festival to pay honor to his greatness. And each year his music-dramas attract more and more followers to all the great opera houses of the world.

•

VERDI

•



GIUSEPPE VERDI

Master of Italian Opera

BORN 1813—DIED 1901

GIUSEPPE VERDI, composer of many operas including *Aida*, *Rigoletto* and *Il Trovatore*, was born in the tiny village of Le Roncole near the town of Busseto, Italy, on October 9, 1813.

His father was an innkeeper but neither more nor less important than the other peasants of the village. The world will remember him, however, for one reason. When he noticed that his son showed a particular interest in church music and that he listened every time a wandering violinist stopped to play before the inn, he bought Giuseppe a second-hand spinet, a keyboard instrument similar to the harpsichord but smaller. True enough it was not a beautiful new shiny one, but to Giuseppe it was a treasure. He had no better friend during his childhood. He kept it his whole life.

One day soon after his father had given it to him, however,

Giuseppe nearly smashed it to pieces for a very curious reason. He sat sounding out scales and chords by himself. What fun it was! All of a sudden, one chord pleased him a great deal. He tried to strike it again. Alas! He could not remember it. Over and over he attempted to bring that special chord back to life. He simply could not find the combination of notes again! Finally, in desperation, he seized a hammer and started to knock the keys to pieces. Fortunately his father arrived in time to save the spinet and to show little Giuseppe that losing his temper would never teach him anything.

When he was ten years old, he was sent by his father to Busseto, where he lived with a grocer, Antonio Barezzi, who was active in the local Philharmonic, or music-loving, Society. This was a wonderful chance for Giuseppe to hear music and music-talk, and soon he was playing with the Society. Once a week he continued to trudge back to Le Roncole, six miles away, to keep his post as organist in the church there.

Barezzi later took him into his business, and he became more and more active in the Philharmonic Society. At the same time he studied with a local organist.

In 1828 he began to compose orchestral pieces for the Philharmonic Society and church music for various religious occasions. He was always a practical man, and during his entire life he preferred to compose for a specific purpose.

By this time his life was definitely devoted to music, and when in 1832 he had learned all that was possible in Busseto, his good

friend Barezzi and others in Busseto raised a fund to send him to study in Milan.

When he reached that city, he attempted to enter the Conservatory but failed in his examination. This was discouraging to him but he was determined, in spite of everything, to continue his music and he soon found a splendid private teacher, Lavigna, the conductor at La Scala Opera House.

His first public recognition came through an accident. He happened to be present at a rehearsal of Haydn's *Creation* by a choral society, where the accompanist was delayed. Someone asked him to sit down at the piano and accompany the rehearsal. He found himself playing with one hand and conducting with the other! The members of the choral society were so impressed with his ability that they invited him to conduct the public performance.

In 1833, Verdi returned to Busseto, where he directed the Philharmonic Society. He later married Margherita, the daughter of his friend, Barezzi.

After two years he returned to Milan with his wife, two small children and the score of his first opera *Oberto*. It was given at the famous La Scala Opera House on the 17th of November 1839 with quite a success. Merelli, who had sponsored the work, commissioned him to write another one. This was to be a comedy.

Before he set to work on it, a terrible sadness came into his life, when his young wife and both children fell ill and died within a few months. This tragedy nearly turned him against music forever.

It so happened, however, that Merelli was a wise man, as well as a good friend. He coaxed Verdi into reading a libretto, or story, based on the subject of *Nebuchadnezzar*. As he read it, the music came to him in spite of himself! The opera was called *Nabucco*. It was a tremendous success when given at La Scala in March of 1842. Verdi became the rage over night, and it marked the beginning of his long career as an opera writer.

His next two operas *I Lombardi* and *Ernani* had political subjects. Both operas were concerned with Italy's feeling against Austrian control. In the following two years he composed four more operas, including *Attila*.

Then followed *Macbeth*, which marked a change in Verdi's style of composing. It had some of the power of the music-dramas which Wagner made so famous, the joining of music and story into a unit.

He now traveled to London and Paris, where his music was received with only moderate success.

In 1848 all Europe was in a state of unrest, and Verdi's operas of this period were again inspired by Italy's wish and attempt to gain independence.

His famous opera *Rigoletto* was produced at Venice in 1851. It was the most brilliant success of his career up to that time, and we are still thrilled by the remarkable combination of music and characters. The song about woman's changeable nature, *La Donna è Mobile* is one of the popular tunes in this work.

Il Trovatore, or The Troubadour, given at Rome in 1853, was even more successful. This is a romantic drama filled with fire and bombast. Then followed *La Traviata*, meaning The Erring One, given for the first time at Venice, in 1853. It was not very successful at first, because some of the singers were so unsuited to their parts. Since that time, however, its fine music has been recognized and admired.

For the next five years Verdi lived quietly at his country estate at Sant' Agata, near Busseto, with only occasional visits to Paris. During this time he composed *Aroldo* and *Simon Boccanegra*, which was given in 1857 at Venice.

Politics and farming took up his time for several years. Then once more he returned to the world of music when he went to St. Petersburg to present his melodious opera, *La Forza del Destino*, or The Power of Destiny.

The next important event in Verdi's life was the creation of *Aida*, one of the most famous of the world's operas. The Khedive of Egypt offered him a tremendous sum of money to compose an opera to celebrate the opening of the Suez Canal. At first Verdi refused, but finally he became interested in the story suggested to him, and *Aida* was the result! It was produced with great splendor at Cairo, Egypt, on Christmas Eve, 1871.

In 1874, Verdi's great *Requiem Mass* was given for the first time at the church of St. Mark, Milan. He wrote it in memory of the Italian poet and novelist, Manzoni. Brahms, and others, recog-

nized its beauty at once, and it is now regarded as one of the great dramatic choral works.

Once again he settled down at his estate at Sant' Agata. How he enjoyed farming! He supervised the work with as much authority as he showed in directing his operas, but the call of the theatre and music was too strong for him to resist entirely. He composed the music for *Otello* to a libretto written by Boito and based upon Shakespeare's play *Othello*. It was given at La Scala in Milan on February 5, 1887 with sensational success.

This was followed by his great comedy *Falstaff*. Rossini had once said that Verdi could not write comedy. *Falstaff*, given in 1893 when Verdi was eighty years old, proved Rossini to be wrong. It is a wonderful blending of humor, voice and instrumentation.

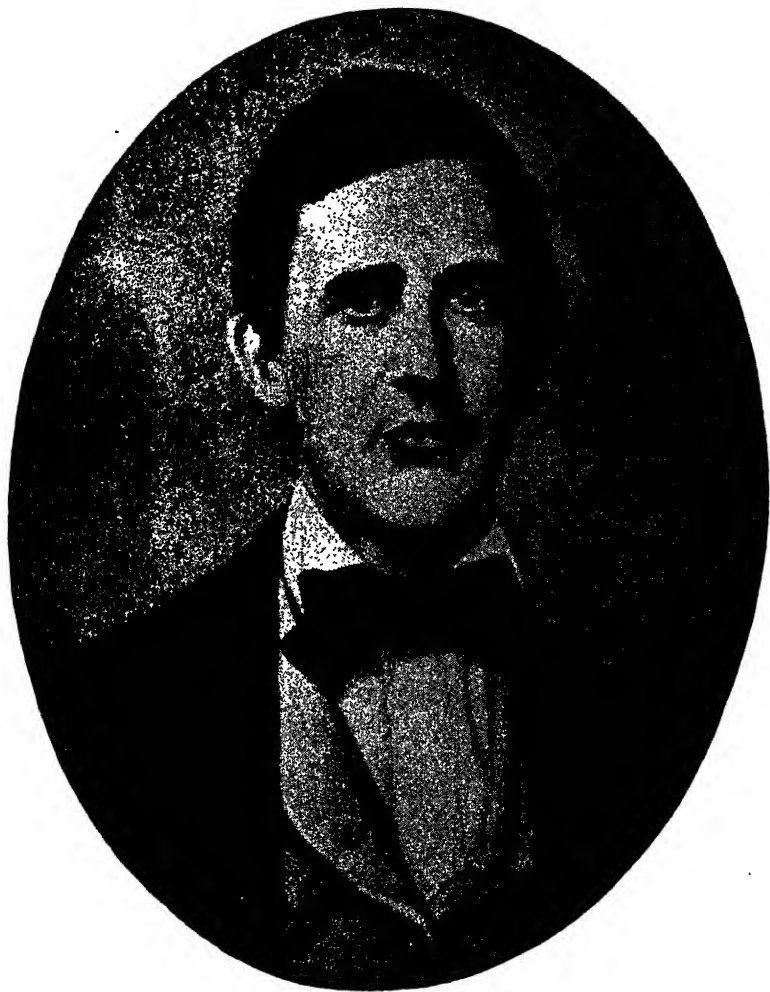
Verdi was left very sad when his second wife Giuseppina died in 1897. Then eighty-four years of age, this last calamity was too much for him. From then on he was only able to compose four church pieces, which were given at Paris in 1898. A few years later he died at Milan, on January 27, 1901. More than two hundred thousand people lined the streets for his funeral service, to do homage to their great countryman, who had lived and died a hero.

Verdi wrote over two dozen operas. Not all of them are great; some of them are never given any more, but *Rigoletto*, *Il Trovatore*, *La Traviata*, *Aida*, *Otello* and *Falstaff* are still heard wherever opera is sung.

•

FOSTER

•



STEPHEN COLLINS FOSTER

America's Folk-Song Writer

BORN 1826—DIED 1864

FLAGS were flying. Bands were playing. In all parts of the United States cities, towns and villages were celebrating the fiftieth anniversary of the signing of the Declaration of Independence. It was the Fourth of July, in the year 1826.

On that day Stephen Collins Foster, America's most famous song writer, was born in a house known as The White Cottage, high above the city of Pittsburgh, in a village called Lawrenceville.

Stephy, as he was known to his many brothers and sisters, loved music from the time he was a baby. When he was but two years old he picked out harmonies on a guitar as it lay on the floor.

"Listen to my 'ittly pizani,' " he called to his sister Ann Eliza.

When he was seven, he spied in a music store a flageolet, which

is a small flute. He picked it up, and to the astonishment of everyone he played the song *Hail Columbia* at once.

Stephen was particularly fond of a mulatto girl who worked for the Foster family. He called her "Lieve." Many evenings after she had finished with the supper dishes and had taken care of the foaming pails of milk she would call to Stephen. Off they would go to her church to listen to the colored people sing. Their songs delighted Stephen and remained with him all his life.

When he was about nine years old, Stephen organized a theatre company. The boys in his singing troupe gave their shows in an old carriage house. Stephen was the star performer.

When Stephen was thirteen, his brother William took him by sleigh over three hundred miles of frosty white snow to his home in Towanda. There, Stephen went to school. At the end of the year he wrote his first known piece of music. It was called *Tioga Waltz* and is supposed to have been played on flutes at the school commencement.

From then on Stephen's life was devoted to music. He played the flute, he sang and he composed. Music was a gift to Stephen Foster. His family, who loved him very much, did not consider music to be a life work, and so they did their best to educate him for a business career. With this in mind, when Stephen was through school, they sent him to Cincinnati to work as a bookkeeper with his brother Dunning.

He frequently found himself at night at the theatre listening to the colored minstrel troupes who traveled through the country. Be-

fore he knew it his songs were being sung! For many of them he received no credit, but one of them made him famous. This was *Oh! Susanna*.

As the covered wagons of the gold seekers rumbled westward in 1848, the pioneers sang:

*"Oh! Susanna, don't you cry for me,
I've come from Alabama
Wid _____
My banjo on my knee."*

Stephen Collins Foster wrote nearly 200 songs. They are mostly about the people, and that is why we think of him as the American folk-song writer.

Usually he wrote both the words and music. They grew together. For instance, the song, *Old Dog Tray* showed his affection for a beautiful setter dog that a friend had given him. His feelings came out in his songs.

There is an interesting story about his famous song, *Old Folks at Home*, sometimes known as *Swanee River*. Many states have claimed this river. In fact, there is a Swanee River. This is how it happened to be in *Old Folks at Home*.

When Foster had finished the song he rushed into his brother's office in Pittsburgh one day and asked, "What is a good name for a Southern river?" The brother suggested "Yazoo" and then "Pedee." Can you imagine either of these names in *Old Folks at Home*? They

didn't please Stephen Foster either. Then down came an atlas from the top shelf. Eagerly the two brothers examined the colored map of the United States and there, in the state of Florida flowed the little Swanee River, emptying into the Gulf of Mexico.

"That's it!" cried Stephen, and thus we all sing:

*"Way down upon de Swanee ribber,
Far, far away
Dere's where my heart is turning ebber,
Dere's where de old folks stay."*

And it really does not matter where the Swanee River flows. It is your river, my river, the river of the people.

This same feeling is true of his famous song, *My Old Kentucky Home*. It is supposed to have been written because of the memories of a very happy visit to his uncle's home, Federal Hill, near Bardstown, Kentucky. No doubt it was, but the important thing about the song is that it concerns "Home"—anyone's home. This was the spirit of Stephen Collins Foster.

Old Black Joe is another great song because Foster is part of the song. It was the singing of his own soul.

*"Gone are the days when my heart was young and gay,
Gone are my friends from the cotton fields away,
Gone from the earth to a better land I know,
I hear their gentle voices calling,
'Old Black Joe.' "*

For many years Foster earned his living by his songs. He moved back to Pittsburgh from Cincinnati. From Pittsburgh, as a famous song writer, he moved to the great city of New York. He was a very generous man and in no way a business man. As the years went by he became increasingly in need of funds. Many times lack of money forced him to sell all future rights in some of his most famous songs.

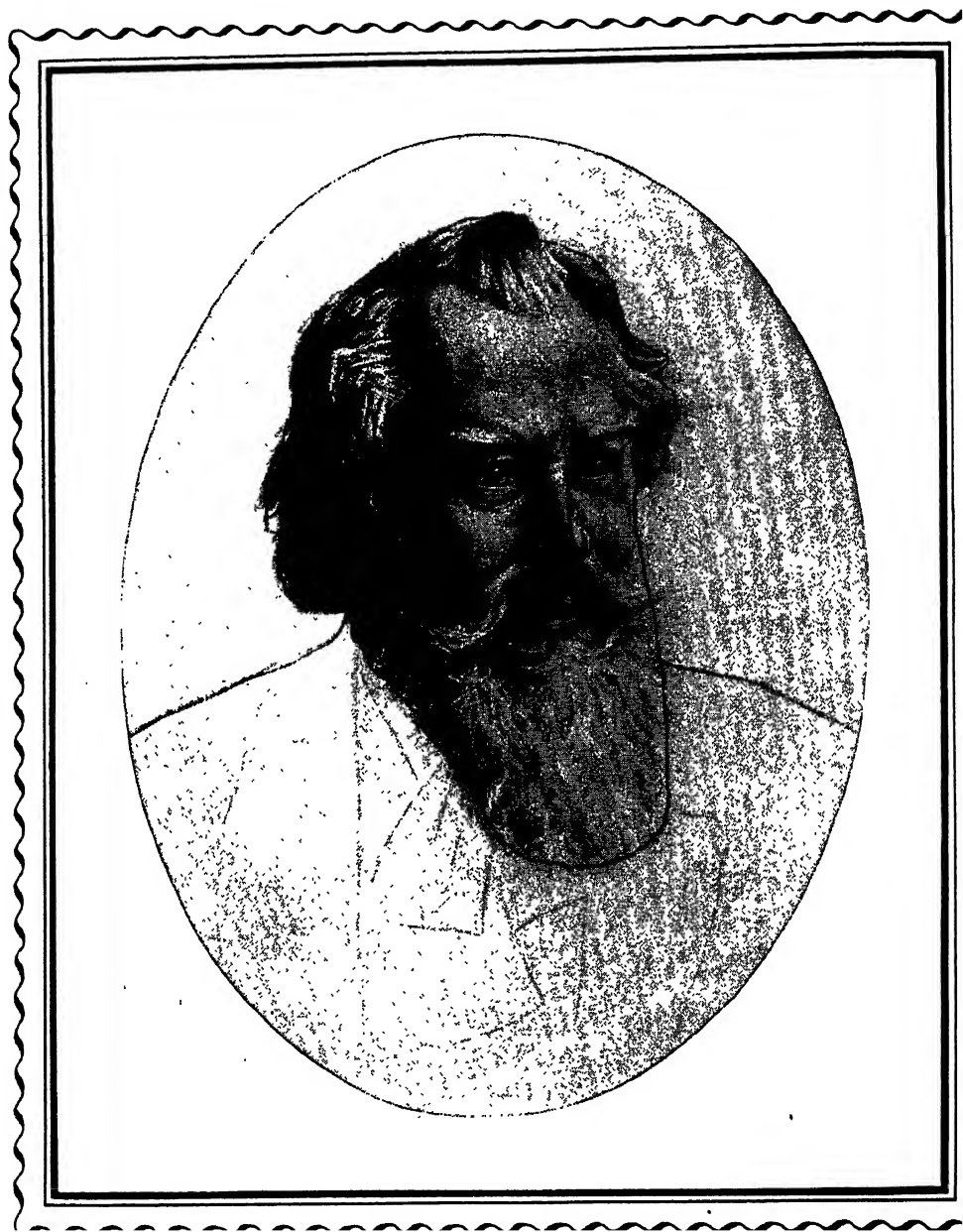
Finally, tired in body and spirit, he died in New York City on January 13, 1864. In his pocketbook was found a scrap of paper with the line, "Dear friends and gentle hearts ——."

Today, Stephen Collins Foster lives on through a great memorial building at the University of Pittsburgh, in a museum at Bardstown, Kentucky, and in the Stephen Collins Foster Memorial Home on the supposed site of The White Cottage. These are but a few of the many specific ways that America remembers her famous folk-song writer, but above all these, America *sings* the songs of Stephen Collins Foster.

•

BRAHMS

•



JOHANNES BRAHMS

Thinker in Music

BORN 1833—DIED 1897

JOHANNES BRAHMS was born in Hamburg, Germany, on the 7th of May, 1833. Mendelssohn had been born in this same city twenty-four years before. Chopin, Liszt, and Schumann were all young men in their twenties when Johannes came into the world that spring day.

His father, Johann Jakob Brahms, was an able orchestra musician. His mother, seventeen years older than his father, was a fine, affectionate woman of humble birth.

Johann Jakob Brahms, who was regarded as an exceptional double-bass player, began to teach little Johannes the elements of music when he was six. A double-bass is the largest and deepest-toned instrument of the bow instruments. Brahms, the elder, planned to train his son to be an orchestra musician, but when Johannes began

to study the piano with Cossel, Johann was forced to admit that Johannes's talents lay in the direction of the piano.

He made such rapid progress in his studies that Cossel recommended him to a more important teacher, Marxsen, who took Johannes under his personal direction when he was ten years old.

The next year he played at a small private subscription concert in order to raise funds to continue his studies. This event might have robbed the world of one of its great composers had not Marxsen been a wise and sensible man. Johannes's playing made such a good impression that an offer was made to take the boy on a concert tour to America. Marxsen sensed that Johannes had too great a talent to be exploited as a child prodigy and he persuaded Johann Brahms to keep his son at his lessons.

The next year Johannes began to compose music for the piano, and once more Marxsen, using good judgment, concentrated his lessons on musical theory. By this time it became necessary for him to help make his own living, and although he was only thirteen years old he began to play at various places of public entertainment.

Studying all day and playing for dances and restaurant entertainments far into the morning nearly ruined his health. Fortunately a music lover took him for a long holiday into the country at Winsen, where young Brahms began to compose vocal music.

For the next few years he continued to play for dances. He gave music lessons, and appeared in some regular concerts but without gaining much public recognition. He had become a fine musician and he

played the piano with a sensitive touch but without enough show to attract immediate success. The number of his compositions was growing, however, and when he was seventeen he met the Gypsy violinist, Remenyi, who introduced him to the Hungarian national dances. These later played an important part in his musical development.

When Brahms was twenty years old he went on a concert tour with Remenyi. At Göttingen he met Joachim, a famous violinist, who later became one of his closest friends.

While they were at Göttingen, Brahms at last had an opportunity to show some of the talent which he really possessed. Remenyi and he were about to play Beethoven's *Kreutzer Sonata*. At the last minute they discovered that the piano was tuned a half tone too low. There was no time to secure a piano tuner nor was there time for a rehearsal. Brahms sat down at the piano and transposed the whole piece from A to B Flat as he played and without a single mistake! Joachim was very much impressed with this evidence of musicianship and gave him letters of introduction to several important persons, including Robert Schumann, who was then at Düsseldorf.

In the Fall of that same year Brahms visited Schumann, and they liked each other at once. What a wonderful friendship developed out of that meeting! Robert and Clara Schumann were delighted with Brahms. They liked his quiet cheerful manner and quick mind. It was a joy to have him in their home. They sang together, played duets, and enjoyed themselves immensely.

Brahms met many interesting people at the Schumann home.

Albert Dietrich was one of them. Schumann and Brahms had great fun writing a violin and piano sonata to welcome Joachim when he arrived in Düsseldorf to give a concert. Each contributed a section to it. When they presented Joachim with the finished sonata, they asked him to guess the composer of each section. Much to their delight, he did it without the slightest hesitation!

In 1853 Schumann performed a very great service for his young friend by writing a warm appreciation of Brahms's music in his famous magazine, *The New Music Journal*. Due to Schumann's praise some of Brahms's music was published in Leipzig.

This encouraged him to continue composing, but the next few years were also concerned with the unfortunate illness of his dear friend Schumann. He went to Düsseldorf as soon as he heard of Schumann's breakdown. While there, he wrote *Variations on a Theme of Schumann* and began a symphony in D Minor which he later converted into sonatas for two pianos.

The following year he went to Bonn to be near Schumann, who had been placed in a hospital.

The next years were devoted to conducting and teaching at the court of Prince Lippe-Detmold and to similar work in his native town of Hamburg. During this period he also arranged many folk-songs.

Brahms by this time had made a fairly important place for himself in the musical world but there was one thing he wanted more than anything else—to be made conductor of the Philharmonic concerts and the *Singakademie*, or Music School in Hamburg. When for

some reason this was denied him, his thoughts turned toward Vienna and he soon made that his permanent home.

He was conductor of the *Singakademie* there but later gave it up to devote his entire time to composing.

He set to work on the *German Requiem*, which was given for the first time at the Bremen Cathedral in 1868 with great success. His father came for the occasion, and Brahms remarked to a friend that his cup was over-filled with happiness except for one thing—the absence of his dear friend Clara Schumann. Can you imagine how happy he was when just before the service began Clara Schumann arrived and entered the cathedral with him!

For several years Brahms was artistic director of the *Gesellschaft der Musikfreunde*, or Society of the Friends of Music. While there, the orchestral version of his *Variations on a Theme by Haydn* was given by the Vienna Philharmonic Society.

In the summer of 1875, while on a holiday near Heidelberg, Brahms occupied himself with his first symphony and sketched the second. The *First Symphony in C Minor* was given at Karlsruhe in 1876, when he was forty-three years old. The music had been developing in his mind for ten years, so although it was his first work in that form, there was nothing of the novice or beginner about it.

During the next ten years he composed the *Second*, *Third*, and *Fourth Symphony*. Each was completely different and each, together with his *First Symphony*, was destined to become a part of the world's great music.

His *Academic Festival Overture* was composed in appreciation of an honorary degree bestowed upon him by the University of Breslau. Today it is one of his most popular compositions. He traveled a great deal at this time but steadfastly refused to go to England.

When Brahms learned of the death of Clara Schumann in 1896, he hurried to Frankfort to attend her funeral. There was some difficulty in catching his train which, because of his anxiety, thrust him into a terrific rage. Soon afterward he became very ill and was ordered to Carlsbad for his health. He always insisted that the burst of anger had ruined his health. Be that as it may, he never recovered from the illness and died in Vienna on April 3, 1897.

Brahms thought long and well before he put a note on paper, and the result is harmonious beauty. This we feel when we listen to his music.

•

TCHAIKOVSKY

•



PETER ILYICH TCHAIKOVSKY

Disciple of Sorrow

BORN 1840—DIED 1893

WHEN Brahms was a little boy of seven and Chopin was a famous young man in Paris, Peter Ilyich Tchaikovsky was born on the 7th of May, 1840, at Kamsko-Votkinsk in the vast and picturesque country of Russia.

His genial and kind-hearted father was an inspector of mines for the Russian government, and his French mother was a woman of culture and distinction.

Little Peter Ilyich grew up in a home with several brothers, a sister, some cousins, and other relatives. When he was four years old he began to take piano lessons from his brothers' and cousins' governess. As soon as his father noticed that Peter Ilyich showed an interest in music, he secured a regular piano teacher for him.

Three years later the family settled in St. Petersburg where Peter

attended a boarding school and continued his music lessons. He studied too hard, however, and became ill as a result. In spite of it he progressed rapidly with his music and soon began to compose. His talent pleased his family. But it never occurred to them that he might follow music as a profession. So when Peter was ten years old, he was sent to a law school in St. Petersburg to study the principles of law.

Four years later his mother died very suddenly. This not only saddened young Peter but left him with a loneliness from which he never recovered.

He continued to study at the law school until he was nineteen years old, when he became a clerk in the Ministry of Justice. He had little time to devote to music, but there is a story which indicates that music occupied his thoughts a great deal.

One day he was sent from a certain government department to another with an important state document, signed and sealed by a high official. On the way, his mind became occupied with other matters, music undoubtedly, and he chewed the paper to bits as he walked. When he realized the damage he had done, he set to work at once to copy the document from memory. But no one knows how he again obtained the official signature without revealing his absent-mindedness.

He spent the summer traveling to London, Paris, Germany and Belgium as a companion and interpreter to a friend of his father, and upon his return he began to study harmony with a teacher by the name of Zarembo. He kept his post at the Ministry of Justice until he failed

to secure an appointment to a higher position, whereupon he made up his mind to devote his life to music.

When he was twenty-three years old he entered the St. Petersburg Conservatory and resigned from the Ministry of Justice. He continued to study theory with Zarembo and he took up orchestration with Anton Rubinstein. Meanwhile he was supporting himself by giving music lessons.

He spent a wonderful summer with his sister Alexandra Davidov and her family at Kamenka. When he returned to the city, Nicholas Rubinstein engaged him to teach harmony at the Moscow Conservatory, which he was just organizing. This kept Tchaikovsky very busy, but he managed to start work on his *First Symphony* and an opera. He again worked too hard for his own strength and was obliged to rest for a while.

When he was twenty-eight years old he took some of his own music back to St. Petersburg, where he met the famous "Five," a group of young Russian composers consisting of Balakirev, the founder, Cui, Borodin, Moussorgsky and Rimsky-Korsakov. Balakirev, in particular, was very important to Tchaikovsky's musical development.

Tchaikovsky's reputation did not come without a struggle, and at times he became very discouraged. Every disappointment drove him further and further away from contact with life. Fortunately the power of music was strong enough to break through his timidity, in spite of these disappointments. Gradually his music found a place in

the world. And he traveled to Italy, Switzerland and Germany as a recognized composer. In 1876 he went to Bayreuth where he met Liszt, then an old man.

At this time a curious and important event took place in his life. Through a pupil he was introduced by letter to Nadejda von Meck, a wealthy woman, several years older than he. She admired his music tremendously. At first she commissioned him to arrange piano transcriptions of his music for her. Later she asked his permission to give him enough money each year to permit him to give up teaching and devote all his time to composition.

Imagine how wonderful this was for Tchaikovsky who, all his life so shy that every contact in the world was a real effort, was burning inside to express himself in music! He had dreamed of a chance to live his own life without struggling to make a living. Now, he was given this opportunity!

He had previously finished the ballet, *The Swan Lake* and had started work on his opera *Eugene Onegin* when a tragic event in his personal life made it necessary for him to flee to Italy and Switzerland to regain a balanced attitude toward life. Madame von Meck's offer undoubtedly made it possible for Tchaikovsky to regain his health and to compose his finest music.

Freed from money worries he soon finished his *Fourth Symphony* and the opera *Eugene Onegin*. The *Fourth Symphony* was given under the direction of Nicholas Rubinstein at Moscow. On the title page of the score were the words: "To my best friend." Madame von Meck,

who was in the audience at the first performance, alone knew that it was intended for her. It was the most important orchestral music he had composed so far. How happy she must have been!

In 1880 he composed the famous *1812 Overture* for the Moscow Exhibition. He became interested in Russian church music, wrote many songs, and the symphonic poem *Manfred*.

His first international tour as a conductor began at Leipzig in 1888. There he met many musicians including Brahms and Grieg. He described Brahms in a letter as having the appearance of a wonderfully kind "Russian" gentleman. Grieg impressed him with his spontaneous quality. All his life Tchaikovsky, although shy in world affairs, was extremely outspoken in his musical opinions, and it is interesting to know that Mozart's music was to him the most wonderful in the world.

In this same year his *Fifth Symphony* was presented for the first time at St. Petersburg. The ballet, *Sleeping Beauty* followed, and in the spring of 1891, Tchaikovsky traveled to America to take part in a music festival which marked the opening of Carnegie Hall in New York City.

The following year his famous ballet *The Nutcracker* was given for the first time. Today the concert version, known as the *Nutcracker Suite*, remains the most delightful and best-loved of Tchaikovsky's compositions.

The music depicts the story of a little girl, who dreams on Christ-

mas night that a nutcracker, which had been given to her, comes to life and commands an army of lead soldiers in a battle against the Mouse King, whom she slays with her slipper. The nutcracker immediately becomes a handsome prince, who carries the little girl off to The Sugar-Plum Kingdom, where toys and sweetmeats come to life and join in celebrating the happiness of the little girl and her Prince Charming.

After the lovely overture and pompous march, comes the *Dance of the Sugar-Plum Fairy*. In this section Tchaikovsky wrote music for the celesta, which is a small keyboard instrument. He was the first to use this instrument in an orchestral work. Its bell-like notes trip like dewdrops over a firmer pattern of string music, and we can truly picture an honest-to-goodness fairy land as we listen. There follows a *Russian Dance*, *Arab Dance* and a *Chinese Dance*. After this there is the exquisite fairy-like *Dance of the Flutes* and, last of all, the lovely *Waltz of the Flowers*, which has helped endear Tchaikovsky to people all over the world.

The next year the composer visited London, where he was honored with a Doctor's degree from Cambridge University. In October 1893, he conducted at St. Petersburg the first performance of his *Pathétique Symphony*, or Pathetic Symphony. In it he poured out all the longings and grief of his inner life. What he could never express in any other way burst forth in this *Sixth Symphony*, and while to some it becomes a confession of grief too violent to admire, no one can deny the sincerity of its feelings or the beauty of its melody.

Soon after, he was stricken with an acute illness and died on November 6, 1893 at St. Petersburg.

Styles in music change, and Tchaikovsky's reputation is by no means fixed. His *Fourth*, *Fifth* and *Sixth Symphonies*, however, have taken a definite place in the world's music. His *Romeo and Juliet Overture* is an expression of genuine beauty, and his *Nutcracker Suite* is a sheer delight. In musical form, Tchaikovsky has often been surpassed, but in melody he is a master.

GRIEG



EDVARD GRIEG

Norwegian Chopin

BORN 1843—DIED 1907

EDVARD GRIEG, who grew up to be called the “Chopin of the North”, was born at Bergen, Norway, on June 15, 1843. His father, Alexander Grieg, a kind and generous man, was a merchant and British Consul at Bergen. His mother, a poet and pianist, bestowed both these gifts upon her son and did much to make him the first great Scandinavian composer.

When Edvard was about five years old he began to pick out harmonies on the piano. What fun it was when he discovered that certain notes when sounded together were beautiful and that adding just the right note to these made a still more beautiful sound! He leaped with joy at this discovery and called: “Mother, listen!”

Gesine Grieg was just as happy as her son and was determined that Edvard should become a fine musician.

The next year she began to give him lessons on the piano. The first lesson was a marvelous experience for him, but imagine his surprise when he discovered that music lessons amounted to more than just picking out beautiful harmonies. His mother was a very strict teacher, and little Edvard was not by nature an ardent worker. Making up his own tunes always seemed more fun than practicing scales, and his mother had to keep a close watch over him. One day she left Edvard at the piano while she went to prepare their meal. All of a sudden she called from the kitchen:

“For shame, Edvard; F sharp, F sharp, not F.”

Edvard was always a dreamer and, consequently, something of a problem to his teachers when he went to school. When he was about twelve he took a music book to his German class. In it he had written: “Variations on a German Melody, for Piano, by Edvard Grieg, Opus I.” When his teacher snatched the book from him and looked intently at it, Edvard thought,

“He likes it. Herr Professor likes my music!”

Then the professor called in the teacher from the adjoining room, and they both looked at it. Imagine his surprise when, after the other teacher had left, the German professor yanked Edvard to his feet by his hair and said very crossly:

“The next time you bring your German dictionary, mind you! And leave such stupid stuff at home.”

During the next few years, however, a friend encouraged him in

his music-making. Edvard at this time had no intention of devoting his life to music, as he was planning to become a preacher.

He would memorize the poems in his school reader and declaim them by the hour, often to unseen audiences. When his father settled down for a nap in his armchair, Edvard would preach away at him without a sign that his father heard him. But how excited he would get when a smile would pass over his father's face and Edvard would know that he had been listening all the time!

When Edvard was about fifteen years old a very exciting thing happened. One bright summer day he looked up the road and saw a man galloping toward him on horseback. The rider stopped before the Grieg house, jumped from his horse, and shook young Edvard's hand. It was a friend of his father, Ole Bull, the famous Norwegian violinist. He had just returned from America. After the family had heard many tales of his adventures in the New World, someone mentioned that Edvard composed music.

"Play some for me," the famous violinist said. He insisted that Edvard sit down at the piano and show what he could do. Ole Bull was so much impressed with the music that he came over to Edvard, took him by the shoulders, and said: "You must go to Leipzig to study music."

Edvard's mother and father were delighted with this encouragement from their countryman and the following year they sent Edvard to the Leipzig Conservatory, which had been founded by Mendelssohn.

At first he was very unhappy at being so far from his Northern

home and under strict German teachers. But at last Moritz Hauptmann succeeded in interesting him in the music of Mozart and Beethoven, and he gained a great deal from his studies at the famous Conservatory.

In the Spring of 1860 he became ill from over-work. He went home for a while. But he returned to the Conservatory, where he graduated with honors in 1862.

At this time he was chosen to play some of his own compositions at a public concert in the famous Leipzig *Gewandhaus*. The public liked both his music and his playing. And he left Leipzig for his home in Bergen, feeling that his musical career had really begun.

He then spent a wonderful summer with his family at Bergen, gave a successful concert there, and then went to Copenhagen, Denmark. Here he met a young Norwegian composer, Richard Nordraak, who played an important part in his musical development. They formed a society to further the works of Norwegian composers. And Nordraak introduced Grieg to the beauty of Norwegian folk music, which later played a great part in Grieg's compositions.

At about this time Grieg met his cousin Nina Hagerup for the first time. She was a young singer of ability, and Grieg fell in love with her at once. It was for her that he wrote one of his loveliest songs, the English title of which is *I Love Thee*.

He composed many piano pieces and songs while in Copenhagen. Then he visited his home, where he wrote his first orchestral work, a concert overture called, *In Autumn*.

In the spring of 1867, he married his cousin Nina Hagerup, and they settled at Christiania, Sweden, where he became conductor of the Christiania Philharmonic Society.

They spent several years in that city. During this period his fame as a composer was rapidly growing and his works were being played in all the great cities of Europe. One day he received a letter from Franz Liszt praising his first Violin Concerto and inviting him to visit Weimar.

The Norwegian Government now conferred a great honor upon Grieg by sending him at its expense to Rome for further study. During his journey he visited Liszt, and the two composers had a fine time playing Grieg's *Piano Concerto* and other music.

Upon his return to Christiania he composed the beautiful cantata, *At the Cloister Gate*, which he dedicated to Liszt.

In 1874, the famous Norwegian playwright, Henrik Ibsen, asked him to write music for his play *Peer Gynt*. He set to work at once. The first performance was given at the Christiania Theatre on February 24, 1876 with so much success that it was repeated thirty-six times during that season. Later, Grieg arranged some of the music into two orchestral suites. In this form they remain the most popular of his compositions.

Soon after the production of the *Peer Gynt* music, Grieg settled on a quiet country estate at Lofthus, where he built himself an attractive little studio. He soon discovered, however, that it was built too near the highway. So he held a "moving bee," and the peasants of

the neighborhood carried the cabin back into the woods and placed it near some water which ran through his property. In this little cabin he composed some of his finest music.

In 1885 Grieg again moved with his work cabin. This time to a villa which he called *Troldhaugen*, or Hill of the Sprites. Here he lived the rest of his life.

His sixtieth birthday anniversary was celebrated throughout the entire musical world, and a bust of him was placed in the famous *Gewandhaus* Concert hall in Leipzig.

Grieg had struggled against ill health all his mature life. In 1907, just when he had contracted to go to England for a festival, he was taken to a hospital instead. Here he died on September 4th of that year.

All Norway mourned his death, for he truly belonged to his country. He was buried in a grotto on the side of a cliff facing *Troldhaugen*. A stone slab bears the simple inscription: "Edvard Grieg."

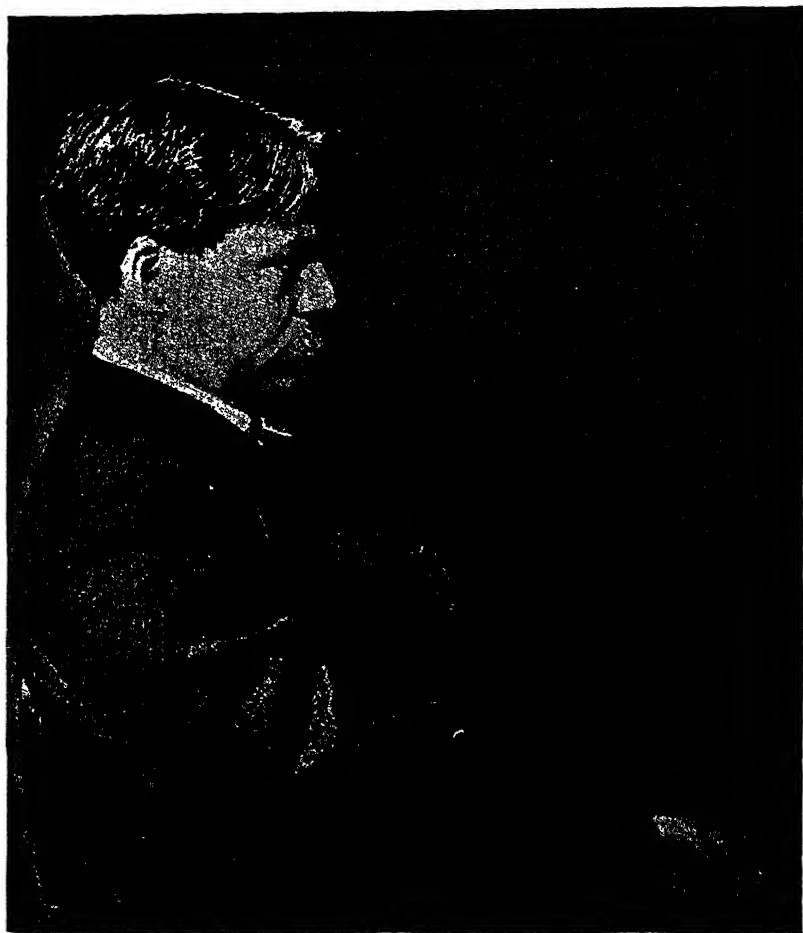
Grieg was a lyrical, singing composer whether in vocal or instrumental music. He has acquainted us with the wonderful melodies of his own Northern country and to them he has added his own individual harmonies.

His *Piano Concerto in A Minor*, his *Peer Gynt* music, the *Ballade in G Minor* and, above all, his many songs such as *Astray on the Mountainside* and *I Love Thee*, definitely place Norway's composer, Edvard Grieg, in the realm of enduring music.

.

MACDOWELL

.



EDWARD MACDOWELL

Tone Poet of Nature

BORN 1861—DIED 1908

WHILE the Civil War was raging in the United States and the whole country was in a state of turmoil, a little boy, who was destined to become a famous composer, was born in a quiet Quaker home in New York City on December 18, 1861. His name was Edward MacDowell.

His father, Thomas MacDowell, of Scotch and Irish ancestry, was raised in the Quaker faith. His mother's ancestors were English, and she was thoroughly practical and determined in everything she set out to do. As a youth his father had wanted to be a painter, but his father, Edward's grandfather, thought such an idea was "stuff and nonsense," and saw to it that Edward's father set about to make a place for himself in the business world.

It was natural then that when Thomas MacDowell saw artistic leanings in his own young son he should encourage them. They both

loved nature. And one of Edward's happiest moments as a boy came on a Sunday morning when his father announced: "Come, children. Help your mother get ready. We are going to take a trip."

The MacDowell family lived in what was later known as "way downtown," and at that time there were no rumbling subways, no miraculous automobiles to whisk them to a distant place. There was only their good and faithful horse and a carriage to carry them gaily up Fifth Avenue—up, up, until they came to the new and wonderful Central Park.

Edward was beside himself with joy! The grass, the trees, the rocks enchanted him. Although he was born in the city, to the end of his days, he loved the country.

When Edward was eight years old he began to take piano lessons from Juan Buitrago, a South American musician. Fortune had somehow thrust this man into a strange country and acquainted him with a strange family. He and the MacDowell household couldn't have been more different! They, in their Quaker tradition, went to religious meeting each Sunday, where they sat perfectly still for hours until the "spirit moved them." They were always reserved and correct in everything they did. He, a Latin in thought and action, was spontaneous to the point of shocking Edward's stern grandfather.

At this time Edward showed just as much talent for drawing as he did for music. His exercise books were always covered with sketches, and poor Buitrago had some difficult moments keeping the boy at his scales. In spite of his mischievous attitude, however, he progressed

rapidly in his music and thoroughly impressed lovely Teresa Carreño, the famous South American pianist, when his teacher brought her to his home to hear him play. Afterward, when he began to compose, she did a great deal to make his music known.

Edward's mother had long before this made up her mind that he should amount to something and she let nothing stand in her way. She secured a more advanced teacher for him and she kept him at his lessons time after time when Edward would have preferred to play with his brother Walter and his friends in the street. Then, by saving diligently, she took him on a trip to Europe as part of his education.

The sea fascinated Edward more than anything else on this trip. The gigantic strength of the water and its wonderful shifting of colors were a miracle to him, and he later set down these impressions in his music.

This visit to Europe convinced him that he must return there to study. Accordingly, in the Spring of 1876, with the staunch support of his mother, they again went abroad, where he began to study piano with Marmontel of the Paris Conservatory. He progressed so rapidly in the next year that his teacher advised him to compete for a scholarship to the Conservatory. There were only two vacancies and nearly three hundred applicants. One of the scholarships was won by Edward MacDowell!

Among his fellow students was Claude Debussy, who later became a famous composer.

At the Conservatory it was necessary for him to study French in

order to gain the full benefit of his courses. In his French class one day he sat unconsciously sketching the face of his professor. Before he realized what had happened, the professor took the paper. But instead of punishing him for poking fun at his long nose in the drawing, he showed it to Carolus Duran, a famous art teacher, who offered to teach Edward painting for three years free of charge.

When Mrs. MacDowell heard about it, she was tempted at first to accept the offer. If her son had both talents and their funds were so very slight, might it not be wise to accept this generous offer? After careful consideration, however, Edward announced simply, "Mother, I am a musician."

A little later they went to Stuttgart, and then to Frankfort, where Joachim Raff headed the Conservatory. Mrs. MacDowell returned to America and left Edward to study composition with Raff and piano with a teacher whose name was Heymann.

Two years later when MacDowell was nineteen, he began to teach as he continued his own studies. Among his pupils was an American girl, Marian Nevins, who later became his wife. He then became principal piano teacher at Darmstadt, but he was not very happy in the position and soon gave it up.

At this time Raff encouraged him to take his recently finished first piano concerto to Liszt at Weimar. Liszt, who was always cordial to young composers, not only praised MacDowell's music but his playing as well. Later when MacDowell sent him his first *Modern Suite*, Liszt recommended it for a special program. MacDowell im-

mediately composed a second *Modern Suite*. Liszt arranged for both of them to be published—the first of MacDowell's music to be printed.

MacDowell composed a tremendous number of things at this time, including his popular *Witches' Dance*. In June 1884 he returned to America for his marriage to Marian Nevins. They returned to Europe by way of London, where some performances of Henry Irving and Ellen Terry undoubtedly inspired his symphonic poem *Hamlet and Ophelia*. They then settled in Frankfort, where he finished these works and began his second piano concerto.

In the Spring of 1887 they bought a small cottage with a garden at the edge of a woods near Wiesbaden. MacDowell, who had always loved the country but had always lived in the city, at last felt at home! While there he composed the symphonic poems *Lancelot and Elaine* and *Lamia*, *The Saracens* and *Lovely Alda*, many piano pieces, including *The Eagle*, and numerous songs. By this time Teresa Carreño had played his *Second Modern Suite* in New York City. His reputation as a composer was steadily growing.

In the Fall of 1888, the call of his native country was too strong to resist. The MacDowells returned to America and settled in Boston. He soon appeared in several public recitals, playing his own works with great success. For eight years Boston was the center of his teaching, concert and composing activities. Among his many compositions of this period were the *Woodland Sketches* and the *Indian Suite*.

A great change came into the MacDowells' life in the Fall of

1896, when MacDowell accepted the professorship of the new Department of Music at Columbia University in New York City. His life became crowded with classes, organizing and planning. Before accepting the post he had acquired a lovely country home at Peterborough, New Hampshire, where each summer he found peace for composing. In 1899, Mrs. MacDowell gave him a wonderful present. She knew how much he loved the trees and all the natural sounds of the woods. She managed to have a tiny cabin built for him in the midst of the trees a short distance from their Peterborough house without his discovering it until it was nearly finished. In it was a couch, a study table, two chairs and a spacious fireplace. MacDowell composed all his music thereafter in this secluded cabin. And it served as a model for the many cottages which form the famous MacDowell Colony today, where painters, poets, writers and musicians go for creative work.

His connection with Columbia University together with his conducting and composing proved too great a strain upon his energy, and he was forced to resign from his college post at the beginning of 1904. Unfortunately, he never regained his health. During the winters he continued to live in New York, and in the summers Mrs. MacDowell took him to his beloved Peterborough. But his health gradually grew worse, until he died in New York City on January 23, 1908. He was buried at Peterborough, near a large boulder on which was placed a bronze tablet with this inscription taken from the words he wrote on his piano piece, *From a Log Cabin*:

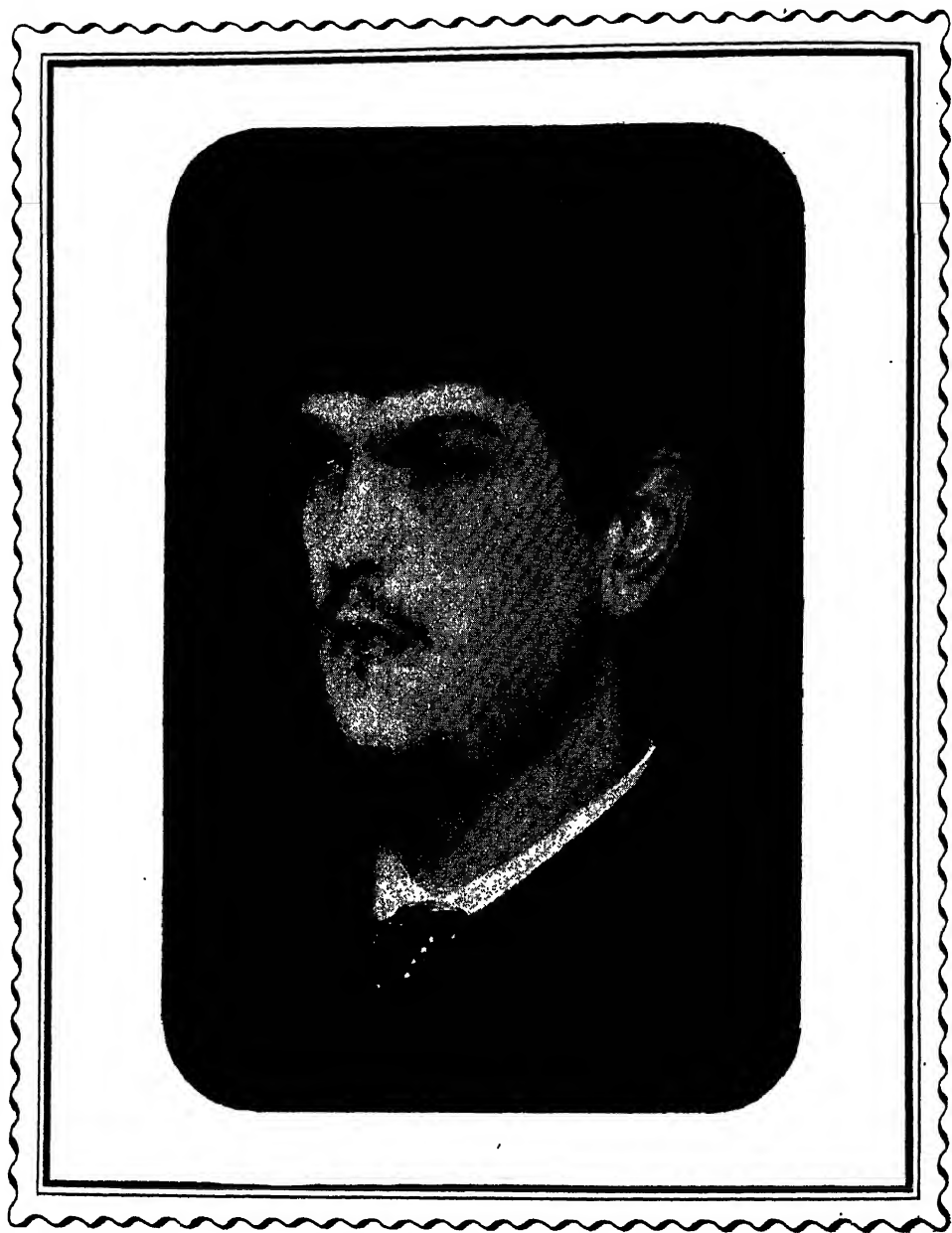
A HOUSE OF DREAMS UNTOLD,
IT LOOKS OUT OVER THE WHISPERING TREE TOPS
AND FACES THE SETTING SUN.

MacDowell was forever possessed with the wonder of nature. Trees, flowers, sky, water, the air we breathe, never became everyday affairs to him, and when we hear his music, such as *To a Wild Rose*, *Water Lily*, *Sea Pieces*, *The Robin Sings in the Apple Tree*, we too are reminded of the miracle of nature.

•

DEBUSSY

•



ACHILLE-CLAUDE DEBUSSY

Painter in Harmony

BORN 1862—DIED 1918

ACHILLE-CLAUDE DEBUSSY, who was afterwards known as Claude Debussy, was born at Saint-Germain-en-Laye, a small village near Paris, on August 22, 1862. Edward MacDowell had been born in America the year before, Brahms was then twenty-nine years old, and Tchaikovsky was a young man of twenty-two.

Little Achille-Claude was the oldest of five children. His father, Manuel Achille Debussy, was keeper of a china shop at the time of his first son's birth. But when the china shop did not prove to be a successful venture, the Debussys moved first to Clichy, then on to Paris, where the family divided.

All the children except the eldest, who now called himself Claude, went to live with an aunt. Claude stayed alone with his mother, who was devoted to him. It was she who taught him to read and write, in

fact, he never went to any school in his youth. Later his sister described him as being a quiet, lonely little boy, who brooded a great deal. She said: "He would spend whole days sitting on a chair, thinking, no one knew of what."

He loved tiny things and he would stare for hours at very small paintings and ornaments.

When he was seven he visited his aunt at Cannes. She decided that he should study music, so she sent him to Cerutti, an Italian piano teacher.

The following year, in Paris, Madame Mauté de Fleuryville, who had been a pupil of Chopin, heard Claude picking out melodies on the piano. "I shall help him become a musician," she said impulsively. She taught him piano for three years. During this time Manuel Debussy lived in high hopes of his son's becoming a great concert pianist. But he was disappointed, because young Claude had no intention of being that kind of musician.

When he was eleven years old, he entered the famous Paris Conservatory, where he studied ear-training with Lavignac and piano with Marmontel. Lavignac introduced him to the music of Richard Wagner. But it was Marmontel who realized the direction of Claude's musical talent. He said of his young pupil: "He doesn't like the piano a great deal, but he does like music."

Later he studied harmony with Émile Durand and made musical settings for some poems of Théodore de Banville. Gradually his interest changed completely from playing to composing music. When

he was eighteen years old he won First Prize in score-reading, which permitted him to enter the composition classes at the Conservatory.

During the Summer of that year one of his teachers recommended him as tutor and musical companion for the family of Nadejda von Meck, the wealthy widow who was so kind to Tchaikovsky. He traveled with her family to Switzerland and Italy and was thoroughly happy. Madame von Meck sent one of young Debussy's compositions to Tchaikovsky, who said that there were good things in the music but that the themes were not completed.

In the Fall, Debussy entered the composition class of Ernest Guiraud and began to prepare for the Grand Prix de Rome, which is a famous prize given each year to a student of composition in the Paris Conservatory. In this he was very much encouraged by some kind friends, the Vasnier family.

The next summer he spent with the von Mecks in Moscow. Then he became greatly impressed with the poetry of the French poets, Verlaine and Mallarmé, and he composed some music for one of Verlaine's poems, which he dedicated to Madame Vasnier.

— When Debussy was twenty-two years old he won the first Prix de Rome with his cantata *L'Enfant Prodigue*, or the Prodigal Child. Once more he visited Moscow, and in the Fall went to Rome to complete his musical education. For some reason or other he was completely miserable there, and it was only through the encouragement of his friend, Monsieur Vasnier, that he remained at all. He did, in fact, return to Paris once, but went back to Rome where he wrote his

third *Le Printemps*, which means Spring. The subject of Spring had always fascinated him and this symphonic suite was inspired by Botticelli's famous painting *Spring*.

While in Italy, he visited Verdi at his country estate Sant' Agata. There he found the well-known Italian opera composer working away in his garden. They had a pleasant chat, but Verdi was much more interested in talking about his vegetables than about music. He also met Liszt who was very cordial to him, and had Liszt lived longer, Debussy might have become another of his "discoveries."

Debussy left Rome for good when he was twenty-five and settled in Paris. During that same year he visited Brahms in Vienna. Brahms was at first unapproachable but finally he relented and invited the young French composer to his home. He took him on a pilgrimage to the graves of Beethoven and Schubert and sent him back to Paris with his blessing.

In 1893 Debussy decided to write an opera based on Maeterlinck's play *Pelleas and Melisande*. He visited Maeterlinck at Ghent and obtained the author's permission to set to work on the music.

During the next ten years he wrote and rewrote the music to *Pelleas and Melisande*, although in the meantime he wrote many other works, including the famous *Prélude à l'après-midi d'un faune*, meaning The Prelude to the Afternoon of a Faun.

The opera *Pelleas and Melisande* was given for the first time at the Paris Opéra Comique on April 30, 1902. It was the performance in which the American singer Mary Garden created the role of

Melisande. It caused great excitement, and soon after, Debussy was given the Croix d'Honneur, or Cross of Honor, by the French government.

Three years later a daughter was born to Debussy and his wife. The child was named Claude-Emma, but Debussy called her Chouchou. When she was four years old, he dedicated his *Children's Corner*, a group of piano pieces, to her: "To my dear little Chouchou, with her father's affectionate apologies for what follows." Debussy had great fun writing this music, and so do we now when we listen to it, either as piano music or in the familiar orchestral arrangement called *The Children's Corner Suite*. The various pieces are called *Doctor Gradus ad Parnassum*, *Jimbo's Lullaby*, *Serenade for the Doll*, *Snow is Dancing*, *The Little Shepherd* and *Golliwog's Cakewalk*. The first one is a study; *Jimbo* refers to a toy elephant, which belonged to little Chouchou; and the serenade was for her doll. In the snow piece we can readily picture a little girl standing at a window watching the snowflakes tumble lightly against one another. In *The Little Shepherd* section we are carried into a lovely country scene. What fun Debussy had in the *Golliwog's Cakewalk*, where he used the most fantastic rhythms in a tune which he is supposed to have heard the London Grenadier Guards play.

In the following years Debussy conducted his compositions in various cities, including London. In 1909 he became afflicted with an illness which affected the rest of his life. In spite of this, he composed several piano pieces, many songs, music to d'Annunzio's *The*

Martyrdom of Saint Sebastian, and some ballet music. In the Spring of 1917, he finished his last work, a piano and violin sonata. He died the following year at Paris on March 25, 1918.

During the last days of his life, he had heard shells exploding in the street outside his window, for it was at the time of the bombardment of Paris during the World War. He was buried to the sound of rumbling shells, in the company of his musician friends in their army uniforms.

Debussy's music depends wholly upon the chord, that is, the union of two or more sounds heard together. His music is like painting in harmony or in beautiful sounds. He influenced much of the early twentieth century music, but no composer has ever exactly copied him, because he remains Debussy, the individual and personal composer.

GLOSSARY

ACCOMPANIMENT. The part or parts of music which go with or support the main part or parts of a musical composition. An accompaniment is usually instrumental.

ARRANGEMENT. A changed-over composition for performance on an instrument or with any vocal and instrumental combination, for which it was not at first written.

BALLET. A story told by means of gestures, dancing and music.

CANON. A musical composition in which one part follows another, imitating it note for note.

CANTATA. A vocal work, consisting of choruses, solos and duets with instrumental accompaniment, but shorter than an oratorio.

CANTOR. Usually applied to a special kind of singer in the Jewish synagogue, but also used in other churches, particularly in Germany, as a name for the choir-master or a musical director.

CAPELLMEISTER. The German word for musical director or one who has charge of the music.

CELESTA. A small instrument, whose bell-like sounds are made by the striking of little hammers against metal plates played from a keyboard.

CHAMBER MUSIC. Music suited to a room or small hall, such as a string quartet, or a string trio.

CHOIR. A group of singers, usually in a church.

CHORALE. Hymn tune of the German Protestant church, such as those written by Bach, usually sung by the congregation in unison, that is, all the voices singing the tune together.

CHORAL WORK. A composition for many voices.

CHORD. A union of two or more sounds heard at the same time.

CLAVICHORD. A small keyboard instrument, the forerunner of our piano. The tone is made by the pressure of small brass wedges against strings, instead of the hammer action which happens inside a piano, when we strike a key on the keyboard.

CLAVIER. A word meaning keyboard, usually applied to the harpsichord, clavichord and spinet.

COMPOSITION. A music work.

CONCERT. A musical performance in which several musicians take part.

CONCERT HALL. A large room or auditorium in which public concerts are held.

CONCERTO. An instrumental composition in which the orchestra accompanies one or more solo instruments.

CONDUCTOR. A leader or director of an orchestra or chorus.

CONSERVATORY. A music school.

COUNTERPOINT. The art of adding one or more melodies to a principal theme.

COURT MUSICIAN. A musician in the employ of a king or nobleman.

DOUBLE-BASS. The largest and deepest toned of the bowed instruments.

FLAGEOLET. A small flute.

FLAT. A sign which is placed in front of a note to lower its pitch a half tone.

FLUTE. A small wind instrument, usually made of wood, but sometimes of metal.

FOLK-SONG. Traditional native song of a country or people.

FUGUE. The word means flight. A fugue is a composition in which there are many voices or parts, following a fragment of melody called a subject. The voices chase one another, weaving a definite pattern throughout the composition.

HARMONY. The combination of several tones.

HARPSICHORD. An early keyboard instrument, in shape like our grand piano. The sounds are made by the plucking of strings by a quill when a note is played on the keyboard.

HYMN. A religious or sacred song of praise.

IMPROVISE. To sing or play, making up the music as one goes along.

INSTRUMENTAL MUSIC. Music composed for or performed on instruments.

KEY. The name given to the foundation or beginning of a series of notes forming a scale, the first note of the scale being the key-note.

KEYBOARD. The rows of keys upon a piano, organ, or similar instrument.

LEIT-MOTIVES. Leading motives, certain musical phrases belonging, like a name, to certain persons, things, or situations in an opera.

LIBRETTO. The story or words of an opera or oratorio.

LIEDER. A German word for songs.

LYCEUM. A school.

MADRIGAL. A song for at least two voices, taking its name from a type of lyrical or singing poetry, usually sung without instrumental accompaniment.

MARCH. A composition of strongly marked rhythm, suitable for use in marching.

- MASS.** A vocal church composition, generally accompanied by instruments, sung during the Holy Communion service.
- MAZURKA.** A lively Polish dance of a skipping kind.
- MELODY.** A succession of simple tones.
- MISERERE.** A psalm of mercy, usually sung in the church during Holy Week.
- MOTET.** A short religious composition for several voices, usually unaccompanied, and generally based on a Bible text.
- MUSIC-DRAMA.** A form of opera in which the story, scenery, dress and music make a harmonious whole.
- MUSIC FESTIVAL.** A musical celebration, usually held periodically.
- MUSIC PAPER.** Specially lined paper for writing music.
- MUSICAL FORM.** The shape of a composition, or the relation of all the parts to one another and to the whole.
- NOCTURNE.** A composition of a dreamy character, suggesting the romantic beauty of night.
- NOTE.** A sign or character used to show a certain tone.
- OCTAVE.** A sound eight tones higher or lower than another.
- OPERA.** A play set to music and sung on a stage with scenery, costumes, and orchestral accompaniment.
- OPERAETTA.** A little opera, in which some of the words are spoken, instead of sung.
- OPUS.** A work, or a musical composition.
- ORATORIO.** A dramatic composition for vocal solos and chorus, usually of a religious nature, with instrumental accompaniment, sung without scenery or stage-action.
- ORCHESTRA.** A company of musicians performing upon various musical instruments.

ORGAN. The largest and most powerful of wind-instruments. It consists of many pipes of different sizes and one or more keyboards, from which the sounds are made by the application of compressed air through the pipes.

OVERTURE. Introductory music to an opera, oratorio, or play. Sometimes complete in itself, in which case it is known as a concert-overture.

PASSION MUSIC. A musical setting to the text of the suffering and death of Christ.

PHILHARMONIC SOCIETY. Music-loving society.

PHRASE. A group of tones, forming a short musical sentence or idea.

PIANOFORTE. Usually called a piano. A stringed keyboard instrument, the tones being made by hammers striking the strings when the keys are struck.

PIPE. A tube, made of reed, metal or wood, which when blown into produces a musical sound.

POLONAISE. A Polish dance of a slow and stately kind.

POLYPHONY. Many voiced music, that is, where music is formed by two or more different melodies going on at once.

PRELUDE. A short introductory composition, sometimes used to prepare the listener for the music to follow, but at times a term applied to separate short compositions, such as Chopin's Preludes.

PRODIGY. Someone or something unusual, thus a musical prodigy is usually a young person with an unusual gift for music.

QUARTET. A composition, section, or piece, either vocal or instrumental, in four parts.

RECITAL. A concert at which either all the pieces are performed by one person or all pieces performed are by one composer.

REQUIEM. A musical service for the dead.

- RHAPSODY.** An exciting, unconnected composition, usually based upon folk-song material.
- RONDO.** A composition, either vocal or instrumental, in which one main theme comes back again and again after the appearance of other themes.
- SCALE.** The succession or climbing, one after another, of tones upon which any music is built.
- SCORE.** The full arrangement of the vocal or instrumental parts of a composition on separate lines, one above the other.
- SONATA.** An instrumental composition, consisting of three or four parts or movements strung together to make a unit, composed for one or two instruments.
- SPINET.** A small stringed keyboard instrument, whose sounds are made by quills plucking the strings when the keys are struck.
- STRING QUARTET.** A composition for four stringed instruments, as two violins, a viola and violoncello.
- STUDY.** An exercise for the practice of some particular problem.
- SUITE.** A set of short pieces of different kinds meant to be performed as one piece. Originally the short pieces were in various dance forms.
- SUBJECT.** A melody or theme in music.
- SYMPHONIC POEM.** A long orchestral composition, telling a story in music, repeating and interweaving its themes, but written without the fixed form and divisions of a symphony.
- SYMPHONY.** An orchestral composition, consisting of from three to five parts or movements, each with its own theme development, but combined in a way to produce a unit.
- THEME.** A subject, the starting place from which a piece develops.
- THEORY OF MUSIC.** The science or rules of music.
- TONE.** A musical sound.

TRANSCRIPTION. The arrangement or changing-over of a piece for some voice or instrument other than that for which it was written.

TRIO. A piece for three instruments or voices.

TUNE. A melody.

VARIATION. Repetitions of a theme, in new and different ways, decorating a composition, but keeping always to the main outline.

VIOLIN. The most famous stringed instrument and considered the most perfect of all musical instruments. It has four strings and is played with a bow.

VIOLONCELLO. A four-string bowed instrument, larger than the violin, having a broader and richer tone, and held between the knees while playing.

VIRTUOSO. A skilled performer.

WALTZ. A dance in triple time, varying in tempo from slow to fairly fast.

INDEX

- Academic Festival Overture*, 136
 Agout, Countess d', 100
Aida, 115, 119, 120
 Albert, Prince, 77
Alceste, 32
 Allegri, 49
 Anhalt-Cöthen, 15
 Anne, Queen of England, 23
 Annunzio d', 171
Arab Dance, 144
Armide, 32
 Arnstadt, 15
Aroldo, 119
Artaserse, 30
Art of Fugue, The, 17
Astray on the Mountainside, 154
Attila, 118
At the Cloister Gate, 153

 Bach, Anna Magdalena, 16
 Bach, Johann Christian, 48
 Bach, Johann Christoph, 12, 13, 14
 Bach, Maria Barbara, 15, 16
 Bach, Johann Sebastian, 9-17, 21, 48, 57, 74, 75, 76
 Balakirev, 141
Ballade in G Minor, Grieg, 154
 Banville, Théodore de, 168
 Bardstown, 126, 127
 Barezzi, Antonio, 116, 117
 Bayreuth, 101, 109, 110, 111, 142
 Beethoven, Johann van, 55, 56, 58
 Beethoven, Louis van, 55
 Beethoven, Ludwig van, 40, 53-61, 65, 92, 94, 98, 99, 106, 107, 133, 152, 170
 Bergen, 149, 152
 Berlioz, 84, 91, 100
 Bigot, Madame Marie, 74
 Boito, 120
 Bonn, 55, 58, 94, 134
 Bonocini, 24
 Borodin, 141
 Boston, 161
 Botticelli, 170
 Boulogne, 99
Brandenburg Concertos, 17
 Bremen Cathedral, 135
 Breslau, University of, 136
 Breuning, von, 57
 Brahms, Johann Jakob, 131
 Brahms, Johannes, 93, 119, 129-136, 139, 143, 167, 170
 Brussels, 48
 Buitrago, Juan, 158
 Bull, Ole, 151
 Busseto, 115, 116, 117, 119
 Buxtehude, 15
 Cairo, 119
 Cambridge University, 144
 Cannes, 168
 Carlsbad, 136
 Carlsruhe, 135
Carnaval, 91
 Carnegie Hall, 143
 Carreño, Teresa, 159, 161
 Cerutti, 168
 Cherubini, 99
Children's Corner, 171
Children's Corner Suite, The, 171
Chinese Dance, 144
 Chopin, Frederic, 76, 79-85, 91, 100, 131, 139, 149, 168
 Chopin, Nicholas, 81
 Christiania, 153
 Cincinnati, 124, 127
 Civil War, United States, 157
 Clichy, 167
 Columbia University, 162
 "Convict" School, 66, 67
 Copenhagen, 162
 Cossel, 132
Creation, The, 40, 117
 Cui, 141
Cymbeline, 67
 Czerny, 98

Dance of the Flutes, 144
Dance of the Sugar-Plum Fairy, 143
 Darmstadt, 160
 David Club, The, 91
 Davidov, Alexandra, 141
 Debussy, Achille-Claude, 159, 165-172
 Debussy, Claude-Emma, 171
 Debussy, Manuel Achille, 167, 168
 Declaration of Independence, 123
 Dietrich, Albert, 134
Doctor Gradus ad Parnassum, 171
Don Giovanni, 51, 106
Donna é Mobile, La, 118
 Dorn, Heinrich, 90
 Dresden, 83, 93, 105, 107, 108
 Duran, Carolus, 160
 Durand, Émile, 168
 Düsseldorf, 76, 93, 133, 134

Eagle, The, 161
1812 Overture, 143
 Eisenach, 11, 21
 Eisenberg, 30
 Eisenstadt, 38, 97, 98
Elijah, 78
 Elsner, 82, 83

Enfant Prodigue, L', 169
 Erasbach, 29
Erlking, 67
Ernani, 118
Eroica, 59
 Este, Cardinal Ippolito d', 6
 Esterházy, 38, 39
 Esterházy, 38, 39, 68, 97, 98
Eugene Onegin, 142

Falstaff, 120
Fantastic Symphony, 100
Farewell Symphony, 39
Faust, 93, 100
Faust Symphony, 100, 101
Fidelio, 61
Fifth Symphony, Tchaikovsky, 143, 145
Fingal's Cave, 76, 78
First Symphony, Brahms, 135
First Symphony, Tchaikovsky, 141, 145
 Fleurville, Madame Mauté de, 168
Flying Dutchman, The, 107
Forty-eight Preludes and Fugues, 56, 57
Forza del Destino, La, 119
 Foster, Ann Eliza, 123
 Foster, Dunning, 124
 Foster, Stephen Collins, 121-127
 Foster, William, 124
Fourth Symphony, Brahms, 135
Fourth Symphony, Tchaikovsky, 142, 145
 Frankfort, 48, 136, 160, 161
 Frederick William IV, 77
Freischütz, Der, 74
From a Log Cabin, 162

 Garden, Mary, 170
 Geneva, 100
 George I, King of England, 23, 24
 George IV, King, 99
German Requiem, 135
Gesellschaft der Musikfreunde, 135
Gewandhaus, 77, 93, 106, 152, 154
 Geyer, Ludwig, 105, 106
 Ghent, 170
 Gluck, Christoph Willibald, 27-32, 38

Goethe, 48, 58, 67, 74, 75
Golliwog's Cakewalk, 171
 Göttingen, 133
 Grand Prix de Rome, 169
 Grieg, Alexander, 149
 Grieg, Edvard, 143, 147-154
 Grieg, Gesine, 149
 Grieg, Nina Hagerup, 152, 153
 Guiraud, Ernest, 169

Hail Columbia, 124
 Hainburg, 36, 37
 Halle, 21, 22, 23
 Hamburg, 14, 16, 23, 73, 131, 134
Hamlet and Ophelia, 161
 Handel, George Frederic, 19-25, 31, 38, 40
 Hanover, Elector of, 23
Hark! Hark! the Lark, 67
 Hauptmann, Moritz, 152
 Haydn, Franz Joseph, 33-41, 50, 58, 59, 60, 65, 97, 98, 106, 117
 Haydn, Michael, 37
Hebrides, 76, 78
 Heidelberg, 90, 135
 Heymann, 160
 Holzer, Michael, 66

 Ibsen, Henrik, 153
Idomeneo, 50
I Love Thee, 152, 154
In Autumn, 152
Indian Suite, 161
Iphigenia in Aulis, 22
Iphigenia in Tauris, 32
 Irving, Henry, 161
 "Italian" Symphony, 76, 78

Jimbo's Lullaby, 171
 Joachim, 133, 134
Jockey Club, 109
 Julian Choir, 5, 6

 Kamenka, 141
 Kamsko-Votkinsk, 139
Kreutzer Sonata, 133

Lament of Hagar, The, 66
Lamia, 161
Lancelot and Elaine, 161
 La Scala Opera House, 117, 118, 120
 Lavigna, 117
 Lavignac, 168

Lawrenceville, 123
 Leipzig, 16, 76, 77, 78, 84, 89, 90, 92, 93, 105, 106, 134, 143, 151, 152, 154
 Leipzig Conservatory, 77, 93, 151, 152
 Le Roncole, 115, 116
 Lind, Jenny, 85
 Lippe-Detmold, Prince, 134
 Liszt, Adam, 97, 98
 Liszt, Franz, 76, 84, 95-102, 108, 110, 131, 142, 153, 160, 161, 170
Little Shepherd, The, 171
 Lobkowitz, 30, 31
 Lofthus, 153
Lohengrin, 108
Lombardi, I, 118
Lovely Alda, 161
 Lübeck, 15
 Ludwig II of Bavaria, 109
 Lüneburg, 14

Macbeth, 118
 MacDowell, Edward, 115-163, 167
 MacDowell, Marian Nevins, 160, 161, 162
 MacDowell, Thomas, 157
 MacDowell, Walter, 159
 MacDowell Colony, 162
 Maeterlinck, 170
Magic Flute, The, 51
 Mallarmé, 169
Manfred, 143
 Manzoni, 119
 Marchand, 15
 Marie Antoinette, 31
 Marmontel, 159, 168
Marriage of Figaro, The, 51
Martyrdom of Saint Sebastian, The, 172
Mass in B Minor, 17
Masses for Julius, 5
Mastersingers of Nuremberg, The, 109
 Marxsen, 132
 Meck, Nadejda von, 142, 169
 Melzi, Prince, 30
 Mendelssohn-Bartholdy, Abraham, 73, 77
 Mendelssohn-Bartholdy, Cécile Jeanrenaud, 77
 Mendelssohn-Bartholdy, Fanny, 73, 74, 75, 78

- Mendelssohn-Bartholdy, Felix, 71-78, 91, 92, 93, 131, 151
 Mendelssohn-Bartholdy, Leah, 73
 Mendelssohn, Moses, 73
 Merelli, 117, 118
 Messiah, 25
Midsummer Night's Dream, A, 75, 78
 Milan, 30, 117, 119, 120
 Miserere, 49
Missa Papae Marcelli, 6
Missa Solemnis, 61
Modern Suite, 160, 161
 Moscheles, 77
 Moscow, 142, 143, 169
 Moscow Conservatory, 141
 Moussorgsky, 141
My Old Kentucky Home, 126
 Mozart, Constanze Weber, 50
 Mozart, Leopold, 45, 46, 47, 48, 49, 50
 Mozart, Marianne, 45, 47
 Mozart, Wolfgang Amadeus, 43-52, 39, 56, 57, 59, 60, 65, 98, 106, 143, 152
 Mühlhausen, 15
 Müller, 106
 Munich, 47, 50

Nabucco, 118
 Napoleon, 55, 59, 98
 Napoleonic Wars, 105
Nebuchadnezzar, 118
 Neefe, 56
Neue Zeitschrift für Musik, 91, 134
New Music Journal, The, 91, 134
 New York City, 126, 143, 157, 161, 162
Ninth Symphony, Beethoven, 60, 107
 Nordraak, Richard, 152
 Nuremberg, 29
Nutcracker, The, 143
Nutcracker Suite, 143, 145

Oberto, 117
Ode to Joy, 60
 Ohrdruf, 12
Oh! Susanna, 125
Old Black Joe, 126
Old Dog Tray, 125
Old Folks at Home, 125

Opéra Comique, 170
Orpheus and Eurydice, 32
Otello, 120
Othello, 120
Oxford Symphony, 40

 Paer, 99
 Paganini, 100
 Palestrina, 1-7
 Papal Choir, 5, 49
Papillons, 90
Paradise and the Peri, 93
Parsifal, 110
 Paris Conservatory, 99, 159, 168, 169
Pathétique Symphony, 144
Peer Gynt, 153, 154
Pelleas and Melisande, 170
 Peterborough, 162
 Pfeiffer, Tobias, 56
 Piccinni, 32
 Pittsburgh, 123, 125, 127
 Ponte, Lorenzo da, 50, 51
 Pope Julius III, 4, 5
 Pope Marcellus II, 5, 6
 Porpora, 3, 7
 Prague, 51, 83
 Prague, University of, 30
Prélude à l'après-midi d'un faune, 170
 Pressburg, 98
Printemps, Le, 170

 Raff, Joachim, 160
 Raiding, 97
 Reicha, 99
 Reinken, 14, 15, 16
 Remenyi, 133
Requiem Mass, Verdi, 119
 Reutter, George, 37
Rhenish Symphony, 93
Rhinegold, The, 108, 109
Rienzi, 107
Rigoletto, 115, 118, 120
 Rimsky-Korsakov, 141
Ring of the Nibelung, The, 108, 109, 110
Robin Sings in the Apple Tree, The, 163
 Rohrau, 35
Romeo and Juliet Overture, 145
 Rossini, 120
 Rubinstein, Anton, 141
 Rubinstein, Nicholas, 141, 142
Russian Dance, 144

 Saint-Germain en Laye, 167
 St John Lateran, 6
St. John Passion, 17
St. Matthew Passion, 17, 76
St. Paul, 77
 St. Peter's Cathedral, 5, 6, 7
 St. Petersburg, 119, 139, 140, 141, 143, 144, 145
 St. Stephen's Cathedral, 37
 St. Thomas's, Leipzig, 16, 107
 Salieri, 66, 67, 98
 Salomon, 40
 Salzburg, 45, 48, 49, 50
 Sammartini, 30
 Sand, George, 84
 Sant' Agata, 119, 120, 170
 Santa Maria Maggiore, 3, 6
Saracens, The, 161
 Saxe-Weissenfels, 22
Scenes from Goethe's Faust, 93
 Schubert, Franz Peter, 63-69, 92, 98, 170
 Schubert, Ignatz, 66
 Schumann, Clara Wieck, 90, 91, 92, 93, 133, 135, 136
 Schumann, Robert, 77, 84, 87-94, 131, 133, 134
 "Scotch" Symphony, 76, 77, 78
Sea Pieces, 163
Seasons, The, 40
Second Symphony, Brahms, 135
Serenade for the Doll, 171
Settings from the Song of Solomon, 6
 Shakespeare, 58, 67, 75, 120
Siegfried, 108, 110
Simon Boccanegra, 119
Sinfonia Eroica, 59
Singakademie, Berlin, 74, 76
Singakademie, Hamburg, 134
Singakademie, Vienna, 135
 Sistine Chapel, 49
Sixth Symphony, Tchaikovsky, 144, 145
Sleeping Beauty, 143
Snow is Dancing, 171
 Society of the Friends of Music, 135
Songs Without Words, 76
 Spaun, Josef von, 66
Spring Song, 76, 78
 Stuttgart, 160
Surprise Symphony, 40
Swanee River, 125, 126
Swan Lake, The, 142

- Symphony in B Flat*, Schumann, 92
Symphony in C Major, Schubert, 92
Tannhäuser, 93, 108, 109
Tchaikovsky, Peter Ilyich, 137-145, 167, 169
Terry, Ellen, 161
Third Symphony, Brahms, 135
Thuringia, 11
Tioga Waltz, 124
Tivoli, 6
To a Wild Rose, 163
Towanda, 124
Traviata, La, 119, 120
Tristan and Isolde, 101, 109, 110
Trovatore, Il, 115, 119, 120
Twilight of the Gods, The, 108, 110
Unfinished Symphony, 69
Valkyrie, The, 108
Variations on a March by Dressler, 57
Variations on a Theme by Haydn, 135
Variation on a Theme of Schumann, 134
Vasmier, 169
Venice, 110, 118, 119
Verdi, Giuseppe, 113-119, 170
Verdi, Giuseppina, 120
Verdi, Margherita Barezzi, 117
Verlaine, 169
Victoria, Queen, 77
Vienna Philharmonic Society, 135
Vogel, 68
Wagner, Cosima Liszt, 100, 110
Wagner, Minna Planer, 107, 110
Wagner, Richard, 77, 93, 100, 101, 103-111, 118, 168
Waltz of the Flowers, 144
War of 1812, 105
War of Independence, American, 55
Warsaw, 81, 83
Warsaw Lyceum, 82
Washington, George, 35
Water Lily, 163
Water Music, 24
Weber, Carl Maria von, 74
Weimar, 14, 15, 74, 101, 108, 153, 160
Weinzierl, 38
Well-Tempered Clavichord, 16, 17
Westminster Abbey, 25
Wieck, Friedrich, 90, 91
Wiesbaden, 161
Winsen, 132
Witches' Dance, 161
Woodland Sketches, 161
Zachau, Wilhelm, 22
Zaremba, 140, 141
Zelazowa, Wola, 81
Zelter, Carl, 74, 75
Zurich, 108
Zwischau, 89

